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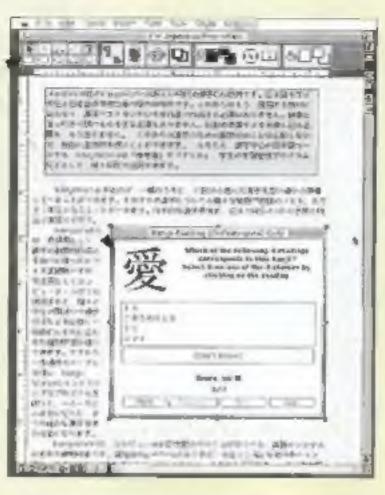


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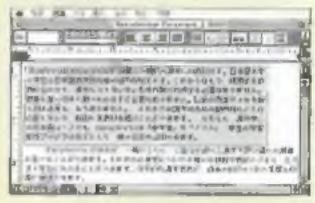
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No. 49, October 1995

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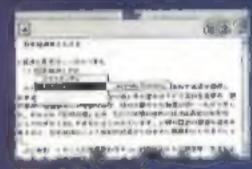


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# publisher's note

# What kind of person reads Mangajin?

Fortunately, we now have the results from our 1995 reader survey, and can answer that question with some degree of certainty

Earlier this year, we realized that we needed to update our demographic information since the last reader survey was done back in 1992. (As it turned out, the results were surprisingly similar in most areas.)

The decision was made to include a questionnaire in Issue No. 43, and then the fun began. Everyone had a long list of questions that just had to be included, and

in the end, we had a four-page questionnaire with well over 50 questions. enough to try the patience of all but the most loyal and dedicated reader,

It was gratifying to find that we in fact have a lot of loyal and dedicated readers: 1,221 about 8% of the total 15,000 US circulation—completed and mailed in surveys (as would be expected, the response rate was much higher among subscribers). Our 14,000 or so readers in Japan were not included in this survey, but they will have a chance to voice their opinions at some point in the future...

Actually, one of the findings was that the number of US readers is more like 75,000. That's because on the average, respondents reported that four people (in addition to the purchaser) read their copy of Mangajin. We have mixed feelings about that number; it's nice that Mangajin is popular and gets passed around, but as publisher. I can't help but think how much happier those people would be if they all subscribed and had their own personal copy.

The typical Mangajin reader is: male, age 35, a business/rechnical professional with a college degree and probably a little post-graduate work. We don't want to get too personal, but he also has an above-average personal and household income.

Some people are surprised to learn that the average age of Mangajar readers is 35. Behind this surprise is usually a mixtaken perception that manga are the same as what are called "comics" in the US. Awareness of the manga phenumeron (the nature of manga, their position in Japanese culture and society, and an appreciation for their range and substance) is increasing in the US, but the word hasn't reached everyone yet. Actually, age distribution in our readership is remarkably even, but I think it's noteworthy that there are more readers over 50 (13%) than under 20 (5%).

As might be expected, we have our share of students (24%), but looking at the 5% of respondents who are under age 20, we can conclude that our students are mostly college or post-grad types.

One finding that we find a little puzzling is that 75% of our readers are male. We can speculate on the reasons for this gender gap, but no one knows for sure.

Mangajin readers are a generally well-educated bunch: 74% have college degrees, and 36% have a professional or advanced degree.

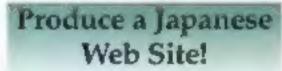
Looking at occupation, 48% of our readers are business or technical professinuals. We mentioned the 24% figure for students above, but 12% of our readers are educators.

In the next issue we'll tell you what readers had to say about the content of Mangajin.

Varaha P. Jimm







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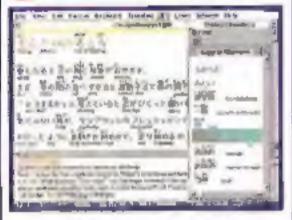
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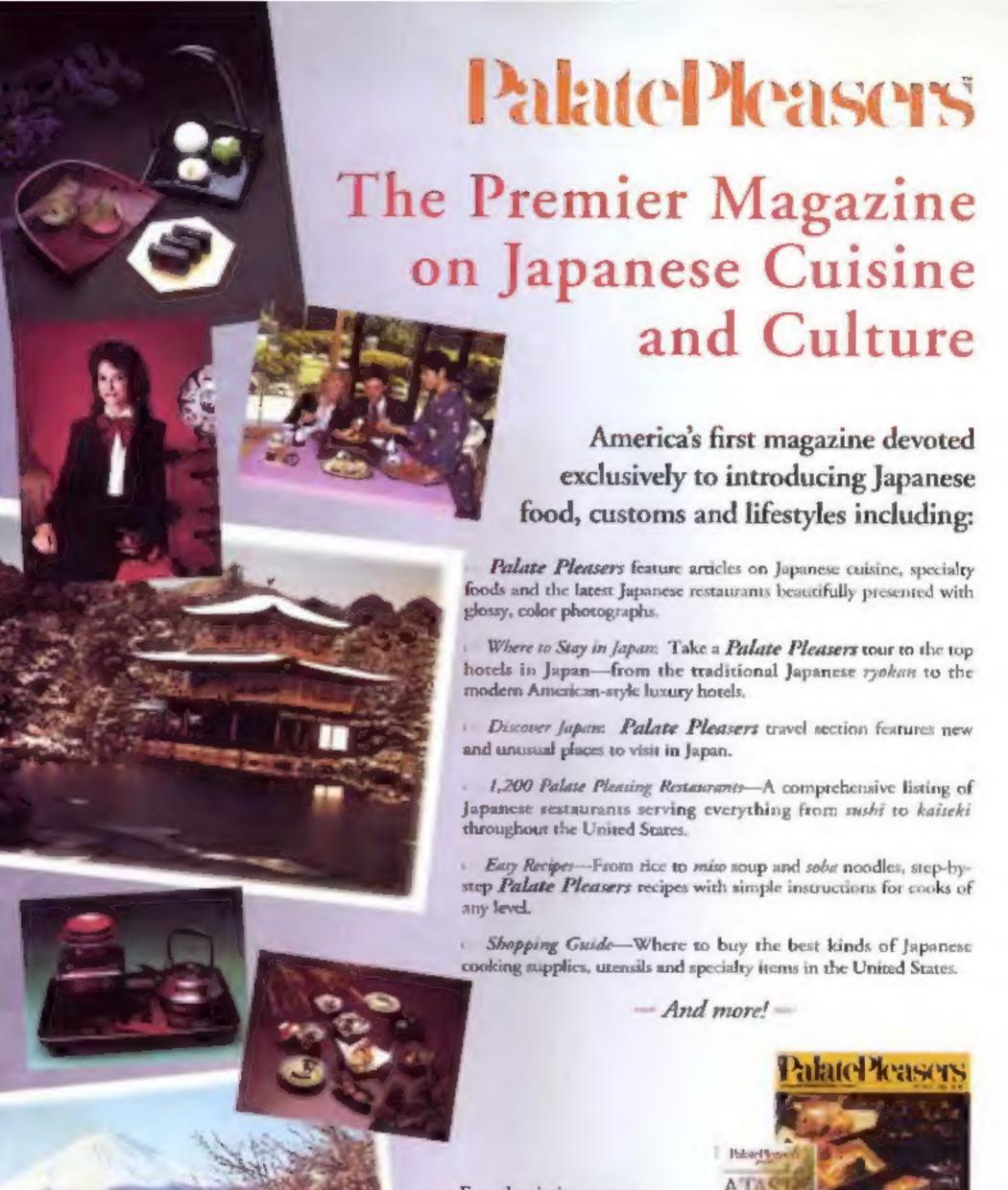
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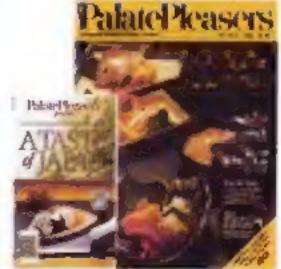
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Mangajin is a marie-up word combining manga ("comics/cartoons") and jin ("parson/people"). It sounds almost like the English word "magazine" as rendered in Japanese—megajin. All of the Japanese manga in Mangajin were created in Japane, by Japanese cartoonists, for Japanese readers.



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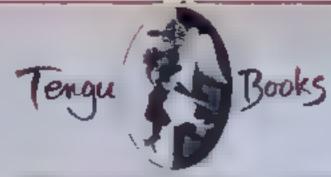


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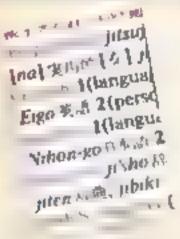
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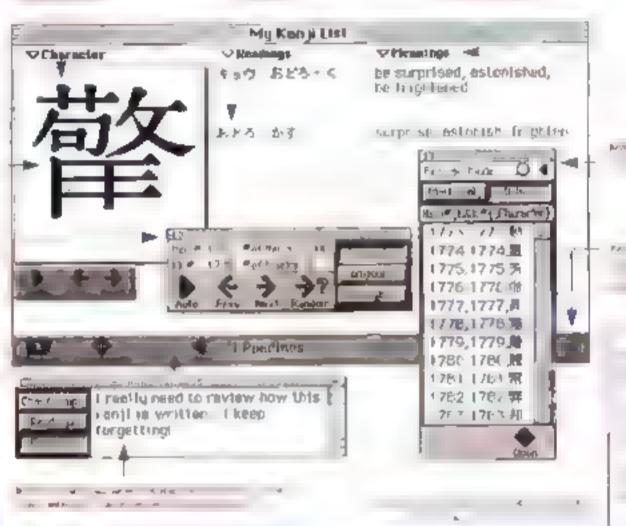
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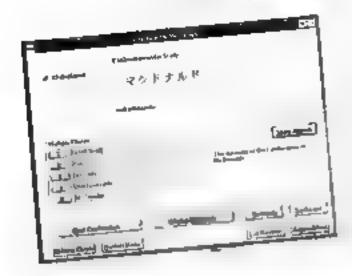
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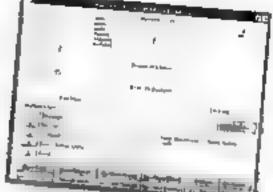
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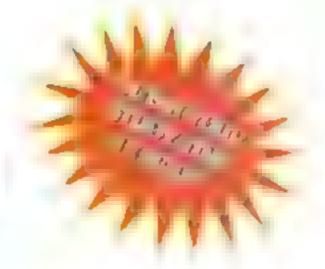
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When you feel confortable with a karji, element or compound, mark it as "tamifiar." Familian Items will always automatically be displayed in a different color from unfamiliar terms—in any group, to any view. So any time you study a group, you can instantly see how much you've already covered, and how taily ou stid nest to go

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The foundation of the Species Kenji methodology is the shifty to freely meets and menipulate your own materials groups of planests, lend, and compounds. Add, delete, or highlight flows breed on a wide variety of cittorias meeting, teading, compall meets, strake count, grade at which studied in Japan, solutive frequency in Japanese newspapers, index in several popular hand discipration, etc. Seet your groups into any order you fine broad on these sense whethe. Effectionly move drategy individual or multiple thems from one group to motiver. You can even pull all of the head from your standard (Shift-RS) japanese test filed.



#### TABLE VIEW

Focus in on detailed reference data for each of the items in a group. Double-click on any item to instantly access its complete information profile in card view.

#### LIST VIEW

Get a bird's-eye view of the items in a group. Double-click on any item to access its card view information profile.

#### CARD VIEW

Here's where the power of the methodology takes shape. The elements, kanji, or compounds in a group are transformed into a deck of turbo-charged flash cards. Flip back

and forth through the cards in sequence, or jump around in random order. Quiz your self by selectively hiding and revealing areas on the cards. When you master a card, pull

It from the deck, and keep going until you've mastered them all. Switch between the four lists of additional information described below at the touch of a button. When you see an element, kenji, or compound in card view, you have at your fingertips everything you need in order to tattoo its structure, readings, and meanings into your brain forever. It's just-in-time learning taken to its full potential.

The component building blocks, which compose the target item, along with their keywords and primary readings, in the order in which they are written. Mentally create a wind image (and corresponding phrase or story line) which ties together the keyword of the larget item and the beywords of its respective components. Focus on that image for a few seconds, and the structure of the target transition element is yours forever. Sound creaty? Try it. If works like mage:

The tanji and elements which contain the target item, along with their keywords and readings. After you've mastered the target fleer and its components, learning any of the items in this list would be a natural next Map.

The words which contain the target dem, along with their readings and meanings. Useful, commonly occurring compounds have been chosen specifically to ease the process of membrand disconsystimes diagnost the kargist my collidar.

Certain structural components of king actually provide due to the contrable only on reading of karel which metall them if the large thank contains one of these components, then all other king containing that component are failed here. By providing you with this method of each non-painting and contrasting the medicing of mess karel. Sportro story places these powerful ending clues at your disposal. You'll not only boost your alleful methods or karel you've already studied stot are with ability to accurately guess the readings of king you encounter for the lint time.

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# letters

# Letters to the Editor

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# Religions revival

Why did you use the word "teligious in describing the new religious of far pain in issue No. 47? Perhaps the organizations you describe are conventionally called "religious," but as a native speaker of American English (and not Inpanese). I find the use of that term a lattle oregular it seems to me that "religious" is more commonly used for the broadly based systems of belief, such as Christianity. Buddhism, Shorto, Judaism, and Islam. As the chart in your process implies, many of the new seets are based on one or more of these religious.

It seems to me that in American English the terms "seet," "clourch," or "cult" would be used to describe such organizations. Of these alternatives "cult" is obviously inappropriate because of its smister connotations "Church" is probably too closely associated with Christianity. But why but "seet"?

Davier, Provis-Baltimore, Md

In the article on comparative religions the writer made an error when she claimed that Christianity never had a major following in Japan. It just hasn't since all the Christians were killed/exited back in the 1600s.

James R. Wensen Et. Worth, Tex.

[Writer Ann Suphic replies ]
What, existly, is a "broadly based westem of belief"? Should some Jupunese religious be dismissed as organizational offshoots simply because of their roots or relatively young age." To re-

serve the word "religion" only for systems of belief well-known in the Western world and to label as "sects" all other organizations that are based on or incorporate aspects of these "religious" seems an ethnocentric proposal After all although Christianity clearly developed from Judaism, and borrows some of its tests and history it is not commonly defined as a "sect", similarly, other systems of belief with internal integrity, and which do not recogm e a charebisect relationship with another religion, deserve a word that designates them appropriately

The debate over whether Christian its has ever had a major following in Japan depends on what you call "maine " Estimates for the neak Christian population in Japan range from 150,000 to 300,000, estimates for the population at this time (the time of the 17th century) range from 7 million to 18 milhad We are therefore speaking of at most four percent of the population. The miniense political and social impact of Christianity, of course, was disproportionate to its si-e. That story however requires una h more space than I could give it, and certainly more than I have here

# Feedback, friendly & frank

in using No. 47, we tried an experiment with our presentation of the manga, using Kono Hao in Kakero as a gimea pig Following the logic that beginners might prefer to read the manga in trimslation before meking the Japanese, we put the English translation in the balloons of the manga itself. The original Japanese was reproduced on the side We asked for your comments, and you were not shy about scuding them in

I vote against the English in the Bubble tormat. My goal remains the original one of Mungajin, to be able to read manga in its native format. As such, I always attempt to read the original manga first and cross-reference to the text/explanation second. The idea that one would be able so imagine what the Japanese should have been its frankly a bit tame—anyone at that incredible level.

teoathmed on page 890



# Thanks for the disgusting meal

My friend Yoshio was studying economics at a university in Caafornia. One day one of his professors invited him to his house for dinner. Upon entaining his professor is house that evening. Yoshic saw a table full of food laid out huffet style, so he wanted to express his dehight. He had just learned the words "yum" and "yuck," and he knew that one was for proof food, the other for had food. But which was which? He couldn't remarker but somehow "yuck," seeined to him a more pleasant word than "yum." So he walked up to the table and said. "Oh "yuck,"

Fortunately no barra was done. Sensing that he dimate a mustake. Yoshio told his host that the food looked delicious. He was forgiven and offered some "yucky" food. IVER TORIKIAN

Robe, Japan

# Denwa debacie

After two years of college down life. I got it is own apartment downtown. My own car, my own TV, my own phone . . . I was enjoying my independence.

I also got at answering machine. When I recorded the message I was nervous but didn't ask anyone what I should say. I had fixed in America for two years, st. I thought I knew the typical phoses people use for their messages.

One evering three months later my beyfound surprised me by suddenly saying. "Your message on the answering machine sounds cute."

Cute? Why? What's wrong with this message? "Thank you for calling. This is Entitle's apartment. I in not available right now, please leave the message and I li get you back as soon as I can."

The moment I found out the difference between I II get back to your and "I II get you back" was a true moment that "Ann you alread harmachatto"?" If wanted to bide on a hole to escape from total or barrassment,

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# brandinews

Long-time readers of Brand News may have noticed that three particular kinds of wordplay occur over and over in Japanese advertisements—kanji/kana substitution, gairaigo (外来 imported word") combinations, and word overlapping. Each of the ads below represents one of these types. Of course there are other ways to pun in Japanese, but if you know these you'll be able to decipher a surprising number of Japanese ads.

# 背の美 Senobi

# The Beauty of a Straight Back

In kanji/kana substitution, a word or phrise is altered—and thereby given a new or dual meaning—by replacing one or more kana or kanji with his mophonous characters. Senobi, the product name of this lumbar pillow, is normally written in \$1.00 (literally hack lengthening) is to give the meaning stretching tall/straightening one's back." Here, \$\vec{\pi}\$ (se, "bock") remains the same but the \$\vec{\pi}\$ (no) of \$\vec{\pi}\$ \$\mathcal{U}\$ (nobi, "lengthening") is replaced with the his mophonous biragina \$\vec{\pi}\$, while the \$\vec{\pi}\$ (b) is replaced with the homophonous kanji \$\vec{\pi}\$ ("beauty"), creating a second meaning—the bock's beauty". The implication, of course, is that a straightened back is a beautiful back.





Garraga combinations take advantage of the absorption of toreign words into Japanese via katakana. Because foreign words are given a Japanese sound, they can be easily combined in part or whole with native Japanese words and sounds—providing for infinite wordplay possibilities. In this example—the name of a hot springs resort—the latter part of the Japanese rendering of "relag" (rakkusu, from resokkusu) combines with the kann ille (vu, "hot water/hot springs") to create the word wordkusu. This is a more of fective wordplay than it might seem, since the Japanese ear will restantly associate the sound rakkusu with "relax" and will then associate "relax" with "hot springs." (Incidentally, the writing of rakkusu in huragana here rather than katakana is a stylistic choice, probably made because hiragana has a softer, more "relaxing" feel than katakana.)

Sond un your examples of creative product names or stogans (with some kind of documentation). If we publish your example, we'll send you a Mangajin T-shirt to wear on your next shopping trip. In case of duplicate enthes, sarliest postmark gets the shirt. BRAND NEWS, P.O. Box 7119, Marietta, GA 30065.



# おいしいたけ

# Oishutake Tasty Mushrooms

Word overlapping is like kanp/kana substitution in that it takes advantage of the fact that there are a limited number of sounds in the Japanese language—only the play is sunctly auditory rather than visual. This example, a brand of flavored mush rooms, is rather straightforward. Oishu (\*\*) means "tasty/delicious" and shiitake (\*L\*\*\*) means "tasty/delicious" and shiitake (\*L\*\*\*\*), of course, is a type of mushroom, so Oishiitake is "delicious shiitake mushrooms."



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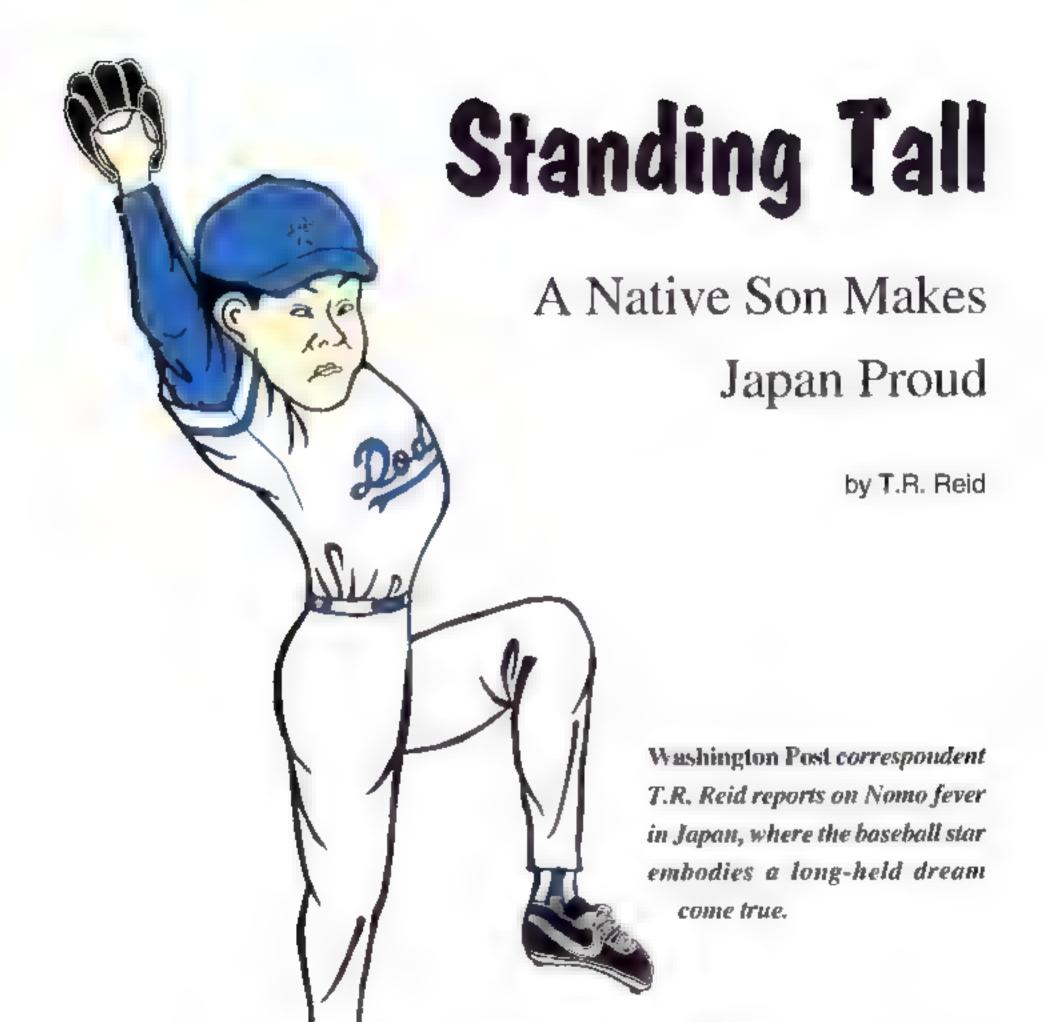
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JAPANESE BOOKSTORE



For an American baseball fan, wateling an LA Dodgers game is simplicity itself, you pop a brew plop into the Barcalounger, and power up the tobe. For Japanese fans bowever, calctung the games requires sterrer stuff.

Cathering on the side wells of train stations and major shopping districts on eneggy summer mornings (LS games

<sup>・</sup>Bureadounger \* インド、ルースをしょ ・ンドネ 。 Bibliograph (annothing on bureado atitus) \* plop mio the Bareaburger = ル 楽国主、ドステと伴り点も paratu-pa ne duran to sum artistana \* maggy \* アールのわれない

start around 8:00 AM on this side of the International Date Line), the Japanese watch their Dodger games on fuzzy large-screen outdoor televisions. The games are broadcast on one of NHK's satellite channels, a service that only about 20 percent of the Japanese get at home.

It's not exactly comfortable squatting there on the pavement in the shimmering heat. And yet thousands of fans cheerfully do so each time the Dodgers start their rookie pitching ace, Nomo Hideo, "Tornado" Nomo, the hardthrowing forkballer who got his start playing for the Kintetsu Buffaloes in Japan's Pacific League, is the first Japanese player ever to make it big in the US big leagues. As such, he stands out as one of the few items of good news in a year that has seen recession, natural disaster, and terrorist crime in what is normally a safe and prosperous country, It is not at all surprising that every game Nome pitches is televised live in Japan to a rapt audience.

This baseball-loving nation has always viewed the American game as the ne plus ultra of the sport. The American major leagues are known here as the Dat Rugu (大リーグ, "big league"), a linguistic step above the Japanese majors, which are known as pure yakya (プロ野球, "pro baseball"). US players—particularly big hitters—are considered so awesome that Japanese pro teams have a quota on them; as a general rule, no team can have more than three Americans on the roster at the same time.

To have a Japanese ballplayer succeed in the "Big League" has long been a dream of baseball fans here. The only other Japanese national to make the majors, Murakami Masanon ("Mashi"), had a poor-to-mediocre record as a pitcher with the Grants in the 1960s.

It was thus considered amazing when Nome pulled down a \$2 million signing bonus last winter, more amazing still when he became a Dodger starter, and downright phenomenal when he won six straight games and

became the National League strikeout leader by the All-Star break. When he was named National League starter in the All-Star game, the magazine Sundar Manuchi declared the news, in a buge headline, "A Genuine American Dream."

The lively, colorful sports newspapers gave such massive coverage that the summer sumo tournament, a major event in Japan, was relegated to the mside pages. But the sports papers got even more excited on the night in early August when San Francisco held a "Mashi Murakami Night" at Candle stick Park, with a ceremony before a game against the Dodgers. As it heppened, Nomo started for LA that night, and priched a sizzling shut-out for his eighth win of the year. The newspaper Sports Nuppon pulled out its brightest red and blue anks for a headline screaming "Jepan Night in the Dar Rugu."

Almost as startling as Nomo's success, to read the dispatches from the phalanx of Japanese reporters covering the 26-year-old star full time, is the warm welcome he has received from US fans.

It is conventional wisdom here that racial projudice against Asians is part and parcel of American life. Three years ago, when the major leagues initially blocked bintendo from investing in the Seattle Mariners, the standard explanation in Japan was that America was too "racist" to tolerate a Japanese presence in the national pastime.

But Nomo's experience has been the opposite. Dodger manager Tommy Laworda as well as US sportswriters and fans have treated the newcomer not as an Asian or an outsider, but simply as a terrific patcher.

"Even though relations between the US and Japan are pretty shaky these days," wrote Köno Toshifum, a correspondent for the *Mainichi Shumbun*, "there is no bitterness at all when the Japanese flag and the K sign [symbolizing "strikeout"] are waved in American stadiums this season—because a dream is coming true."

The success of Nomo Hideo naturally has the Japanese thinking about other local stars who might make it to the US majors, Indeed, sports newspapers are brimming with stories on American scouts looking over Japanese stars.

The most likely prospect at the moment is the top litter in Japanese base-ball, an earnest 21-year-old who goes by the single name "lehiro" and plays for a Kobe-based team called the Onx Blue Wave

To have another Japanese player like Ichiro follow in Nome's footsteps would be a source of pride here, but not necessarily an imalloyed joy. As Sunday Manucha reported, "If Ichiro goes too, what's left for the Japanese leagues?"

T.R. Reid is the Washington Post x Far East Bureau Chief, based in Tokyo.



# In His Own Words . . .



As Nomo Hideo's interpreter at the All-Star game, Kent Brown was thrown into the fire—and burned.

But he says he'd do it all over again.

triagion being given the chance to spend time with a very famous person whom you pursurally admire. The only hitch is, he doesn't specik English and you have to interpret for him on live TV. Moreover, you're not completely bilingual. And you have no real interpreting experience to speak of

Do you take the job?

It's a rather unlikely scenario, and yet it happened to Kent Brown, who agreed to interpret for towardal star Nome Hiden at July's All Star game, in Dallas. Brown, a furnishment to the first in LA word to Jupin in 1991, speaking no Jupanese, and tought English for four years. But took Japanese tessons while in Japan, but he is a self-principle tikyu ("kwol 2.) speaker and had nover interpreted formally until the All-Star game.

After his shirt with Namo, which are directised press conferences and a TV interview in the disposit during the game. Brown was skirwered by various members of the public and the media for what was precieved by many to be everly for a translations and even outright mistakes. But he stands harmly by his interpretance.

Hare, in his own words, is his story

Mangajin: How did you become the interpreter for Nome at the All-Star game?

Brown: The story as I understand it is this. The Dodgers, of course, have a regular interpreter for Mr. Nome, and that man is Michael Okamuru. I think he's about 28, a very nice young man, very articulate, but clearly a Japanese speaker. English is his second language. And apparently the American press has been looking for a little bit more than the terse interpretations he has been giving

When Mr. Okamura was told that not only had Mr. Nomo been chosen to be on the All-Star team, but he was also going to be the starting pitcher, meaning that the press conference would change from a format of 100 to 150 to about 1,200 people, with, you know, worldwide exposure-Japanese press. South American press, European press—Mr. Okamura politely declined to participate. He did not want to be in that kind of a format. And apparently, he declined or Friday, prior to the All-Star game. The game was on Tuesday.

So of course the Major League Basebull people were an a large panic to try to find a substitute for Mr. Okumura

for the events he didn't want to participate in-namely the press conferences and the TV interview in the dugout And in the Dallas/Fort Worth area, Japanese speakers are sumewhat at a premium. And even if there are Japanese speakers, to add the background of having some baseball understanding as well as being able to face a rather large audience . . . it was a little difficult to find someone who could fill those shoes.

So they started rooting around and ended up calling the Inpan-America Society here in Dallas, who told them, "Oh, you should call Kent Brown." I'm driving around in my van, not knowing any of this, and my mobile phone rangs and it's Major League Baseball. I thought it was a joke. I said, "You gotta be kidding. Who is thus, really?" And they said, "No, you don't understand. We're in a very senous situation and we've gotta have somebody to help us out and help us out immediately." I was born and mised on Lais Angeles and so of course I'm a Dodgers fan, and Mr. Nomo is an Osaka pative, and I had just been there for four years. . . . so it seemed like a match.

Major League Baseball works with Dentsu, the advertis-

ing company, in New York, and so they put me in touch with some Dentsu people who tested my Japanese comprehension over the telephone. And apparently, they were comfortable with my knowledge level, and I got fured.

M: And did you feel comfortable at this point?

B: Yeah, I did. I have a public speaking background, so I have no problem being in front of people. I'm a baseball fan so I understand the terminology—and, as you may know, Japanese baseball terminology is largely Anglicized, so it's pretty easy. Nomo is extremely softspoken and a man of few words, so that task was relatively easy.

M: The interview in the dugout during the game has gotten a lot of press coverage. Could you tell me how that went?

B: OK. Lesley Visser was the ABC commentator who met us in the dugout after Mr. Nomo finished patching. And she had told me that she would ask Mr. Nomo two questions. The spot is only about 20 seconds, it believe. It's a very short spot. The first question basically had to do with Mr. Nomo's feelings about his participation in the overall event. And the translation was fairly simple. His answer was, "I have not only enjoyed tonight but I have enjoyed the entire two-day event."

The second question involved his work with a Dodger pitching couch who also was known for an unusual pitching delivery, and whether or not Mr. Nome had changed his delivery as a result of working with this particular coach. That question had been asked to Mr. Nomo the previous day, so I already knew what Mr Nomo's answer would be. However, in phrasing the question to Mr. Nomo. in the diagout, I used the root form of the word "to change," kawaru, and my pronunciation, of course, being put on the spot with that particular situation, sounded more like kowai, the root of "to fear," And Mr. Nomo looked at me kind of sideways, like, "Do you mean was I afraid?" I tried to resterate what I meant but of course at that point he was already under the impression that I probably meant fear and his answer was, "I wasn't afraid at all. I had a wonderful tame."

M: So you knew what was going on as it was going on.

B: Yeah, I knew exactly what he had picked up because of what he said: "Kowai ja nat [sic]. Tanoshikatta desit." I thought, "OK, I see where this is going." But having such a little window to be on camera for Ms. Visser, I turned around and said, "He didn't change his delivery at all." I knew that to be true from a previous conversation, but Mr. Nomo obviously had misunderstood me, and frankly I recognized it as my error

M: You say you knew what Mr. Nomo's answer would be from a previous conversation. Are you referring to the press conference?

B: Yes, that's correct, They had asked him if he had changed his delivery. And in fact I also had asked him privately, in our first meeting on Monday morning. So the actual answer was indeed no, but Mr. Nomo had mistinderstood my translation. The Japanese got a little excited about that on the West Coast, and said, "Your translation is incorrect"—and indeed my inflection was incorrect, and I accept that.

M: Do you think there's any kind of an ethical dilemma in there—that you're there as his interpreter, and he's saying one thing and then you said another?

B: [sigh] I don't, only because the answer to the question I already knew to be true. And the mistake, as I said before, was mine, in the sense that my pronunciation was incorrect. And of course having had the question brought to my attention before, and with it being a twenty-second spot

Ms. Visser had said to me, "Look, this is what I'm going to do here, and this is the very tiny window we've got to broadcast this information. So, let's go with it. Let's make it quick, effective and to the point, and then get out," And so, I don't think there was an ethical problem. At twenty seconds, you don't have a lot of time to dance.

M: In retraspect, if you were asked all over again to do this, would you?

B: In a second. I'd do it in a second.

M: So you're fairly pleased with how it went, despite that error

B: Oh, yeah, I think it's those kinds of trials by fire that help you actually learn to be more effective as a translator. What concerns me so much about this particular situation, though-the two days of working with Mr. Nomo, and being . . . what . . . second guessed—is that so many American people depend on Japanese to render their translation into our context in English. And yes, I understand that as an American-born English native speaker going the other direction, that certainly the Japanese would perhaps feel uncomfortable with some of my renditions. However, I am translating in an American confext from a situation that is clearly Japanese. And in the sense of a few of the words . . . for example, Mr. Nomo constantly used words related to tanoshii. Well, we could go how many directions with tanashti? A Japanese speaker would probably tell you "enjoy," "happy," "looking forward to" . . . things along those lines. Many Japanese speakers probably wouldn't come up with words like "thrilled," "excited," "happy to be here," and things along these lines. And I land of went with that just to give perhaps a different spin on feelings that Mr. Nomo clearly had, and clearly I'm a more articulate English speaker and I was more comfortable in that format. The Japanese were uncomfortable with that. But I will stand on it.

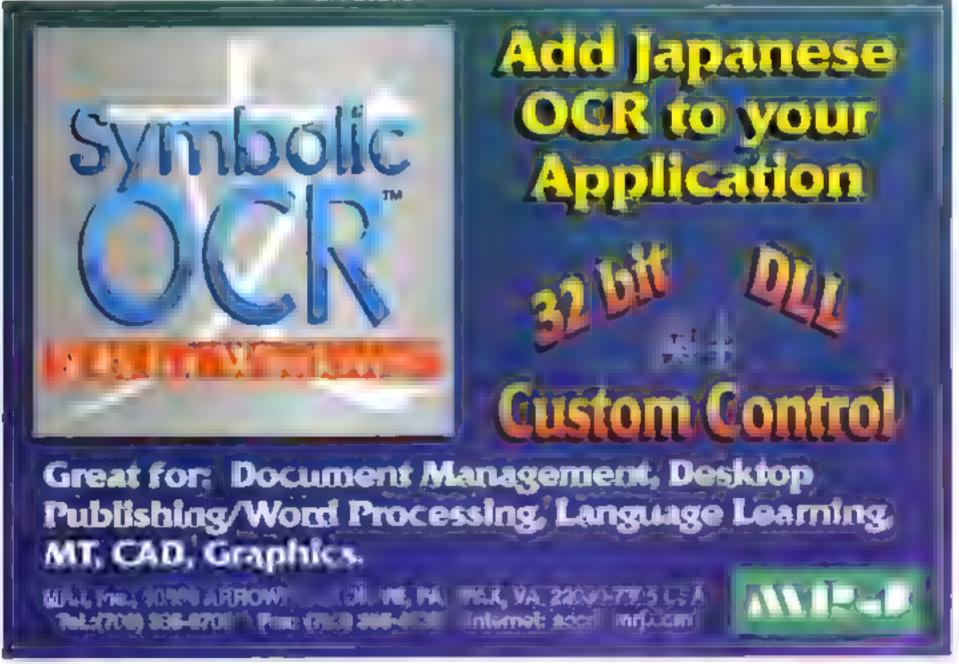
M: The American press has been fairly harsh as well.

B: The American press on the West Coast has been fairly harsh. I think the largest criticism has been embellishment, when they saw Mr. Nomo say what was five or six words and then I would say two or three sentences, or on the other hand when Mr. Nomo would speak two or three sentences and I would come back with one word. In the few cases where I had a chance to elaborate, I think I put some people's concerns to rest. But obviously there is going to be some second-guessing. I knew that going in-

- M: Do you think it was the same amount of second-guessing that any interpreter would have gotten?
- B: Well, to be fair, Mr. Okamura has received some complaints even from NHK. So yeah, I guess it land of goes with the territory. I mean, I wasn't going to be perfect and I didn't expect to be, honestly. But considering my background and the amount of time I had to prepare, I'm comfortable with the job I did.
- M: "Considering your background" usually has something to do with whether you choose to take a job, doesn't it'
- B: Yeah
- M: If you were teaching a class on interpreting, would you advise people at your level to take this kind of assign went?
- B: Oh boy, that's a good question [laughs]. You know, I think at issue here is not so much your ability to speak Japanese or understand it. It is rather your ability to articulate the content of the language in a format that clearly involves a lot of pressure, like a press conference, with TV cameras and a time frame, when you've got to do it rather quickly I think that was the reason that I was comfortable doing it, more so than my knowledge of Japanese. And then again, the Japanese speakers from Dentsu said I was OK, and I figured if anybody was going to catch a fline.

- or a certain ability deficiency, it would be these people. I relied on them to pass me as much as Major League Baseball did.
- M: Have you gotten any positive feedback?
- B: Yeah, I will say that I was approached by at least one major league baseball team that anticipates having more of this situation occur in the future.
- M: Is that right?
- B: Yeah, yeah. And that was very gratifying. Major League Baseball wrote me a very kind letter that said they were very pleased with my work, and I have responded to the Los Angeler Times—which again published a letter from an angry viewer about a week ago—saying, "Look, I understand there may be some concern about my work but I'm going to stand by it, because Japanese contains a lot of nuance, and I articulated it," which people may feel is out of line. I think that I . . . I hopefully rather . . . gave spother side to a man who was very complex but very reserved. I think the American people needed that and I guess that was kind of a path that I took
- M: Dual's interesting.
- B: Well, for example, Mr. Nomo to very . . . he's compart mentalized. He behaves like a rikishi [sumo wrestler] you know, referring to just a couple of words that might indicate a feeling. He was taked, for example, "How do

\*articulate (n.) = 明確に大衆する meilatum by sen nero \*1 proc. キャン 、\*118 する astubat arabandan sura \*compartmentalized しよ) 現にはまっている/( 取には) 海門( いき 1 (koko de ma) bata mi bancate tradigipum no not bancat m malera



## Cover-Story

you feel about the pressure on you of bringing American baseball back to popularity after the strike? Does it bother you to think that you may be the sole figure responsible for doing this?" He said two sentences that basically involve, "I really haven't thought much about it because at

(continued on page 56).

# A Rookie Mistake

# The Infamous Dugout Interview

(With all due respect to Mr. Brown, who was under the gun in an extremely challenging situation, we would like our readers to understand that his Japanese contains grammatical errors and awkward constructions in addibon to pronunciation mustakes. Our translations are as securate as possible given the circumstances. Eds.)

Lesley Visser: Hideo, what was the expenence of being out there with your legenmates, and was this much more than you expected when you signed on with the Dodgers?

Brown: Konya no tola wa, unë, turken wa dö deslataka? [How was your expenence tompht?].

Nomo: Mā, kanya janakute, kina kura mā zutto tanashika yattemasa. [Well, not just tonight, but since yesterday it's been great fun.

B: Not only tonight, but last night, it was a wonderful experience

V: Quite it special experience. Well you worked with . . People have said you're reminiscent of Eurs Trant. In fact you worked with him in spring. tro rung. What was the biggest adjustment for youboth on and off the held?

B: Luis Tiant no senshu to issho m renshii shimushita desu ne. Ső shuara ne, zuä, uchdem äkina kiiwari. koto wa nan deshii ka. [You've practiced with the player Luis Tiant, correct? Having done that, umm, what ix your biggest change/fear?]

N: Kowar koto? [Feur?]

B: Nagerikata na. [In your patching style]

N: E2 Nageru koto de2 [Hult7 Regarding pitching?]

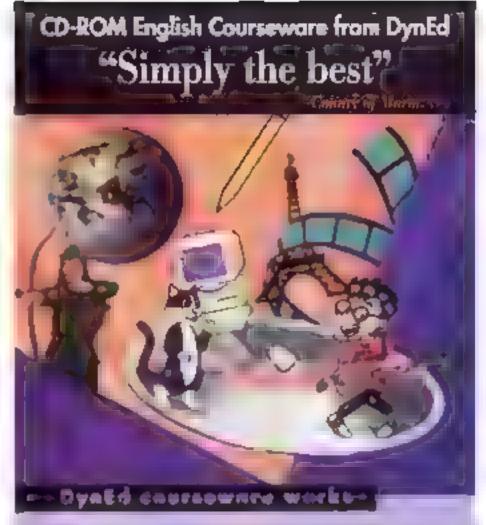
B: Tökyü suru koto de (Regarding paching)

Nº Kuwai kota nai desu. Tanasha desu, 11 don't find n scary at all. I'm enjoying myself [

B: No change at all. It's the same as always

V: It is? Well, pretty impressive. [Turns to camera] He says it's just this hot in Osaka, All

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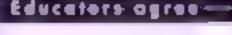
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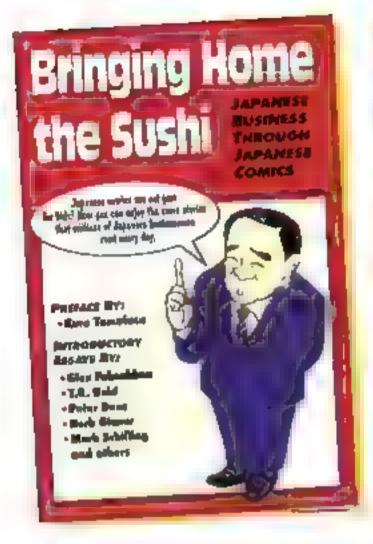
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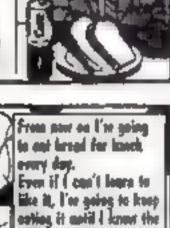
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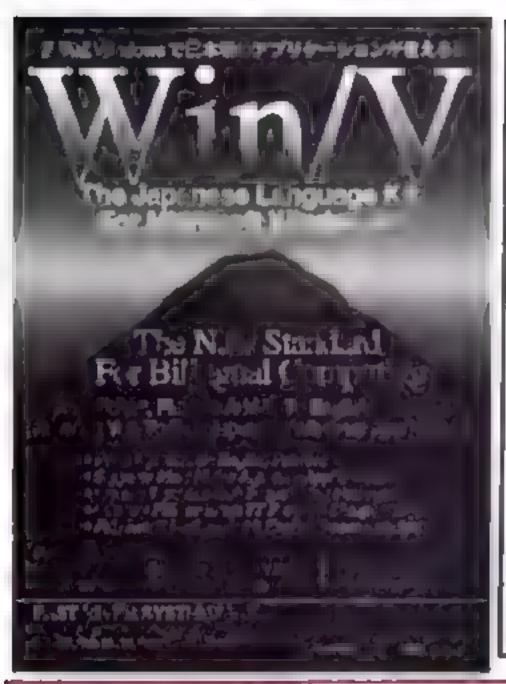
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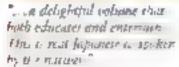
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Although worten over the neer branding years egu the poetro of the Mae' yealth retain a ripe freshness and in originality that fascinates ever hodgy. Part of the collection y originality is due to its variety of authors, from members of the aristocyacy to constitutely from the towest ranks. The poetro cover a wate range is content and expression, from the object poet's highly got

wheel verses to accompanion premis that read like folk songs. What the various Mun'yo premis do have in common is emotional fire, arranging earder, and elequent expression of feeling not found in later Japanese poets.

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# Japanese kana Workbook

by P.G. O Neill



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consistence fundamenty with the signs. This method is sest ad at intervals throughout the book to show any reteasure that might be needed. By the author of first with Annii and Japanese features.

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# Fingertip Japanese Enjoy Japan as the Japanese Do

by Walter Logg, With Nepichi Shimunishi



The reputation of Japanese to ast impossibly difficult language has kept many visitors to these exciting islands prisoness of tourist botes, and puckage tours. Now Figuretic Japanese comes to the essent, providing the right word or expression to quickly get you what you want or where you're guing. Easy in-follow, struction bases chapters will help you to first his apention researches, see fairpost sights and off-heat attractions, shop for local estates.

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by Albert Line



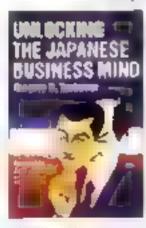
In Zen and Creative Management After Line Zen Tracher and former husaness electrists combine Eastern and Western thought in remarks to make with a thropped and demanderation and and according to the demanderation of the constraint and termination of the discountry in management and temperature to the temperature of the throughput of the throughput and throughput and the t

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# I nlocking the Japanese Business Wind

by targers R. Tenbeser



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# Нозек

by Draughas Horn



Alones is the stary of fite state masses from Nageria when his latter is sent to our a compley-owned matter track. His prockly becomes the target of the school body but feels he cannot talk about his problems with his process, who are already dastivency sending from back to lapar and feeling than own, and source of curving to blue, in the

prevacy of his own rooms, in his Aukadis equipment and training. He quickly adapts to findu lessons taught by a brack serged, who is as sequified to black occas to be estimate. Here less is much about life from his senset, and about himself, as he green peer acceptance and establishes, friendships, in well as the previous on his family.

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# t sing Japanese Stang 1 Comprehensive Guide

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From college (ampuses to back street hart, this book is a stal resource for understanding piquese you won't find in text-books and your lapanese friends won't leach you Drong Japanese Stang brings you an encounting and colorful Japanese language as it's assed in the real world. Pasemanny elymplogueal explorations and important contextual information makes using this

comprehensive guide to Japanese as the Japanese speak it will gave you the power to express the thoughts you really want to convey, and deliver them like a native

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# Japan: A Business Traveler's Handbook

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The guide that makes business torsel in Japan a plessore. This handbook powides clear, accumite information about doing business in Japan's business culture and snead environment. Includes a reference guide fulled with escental accidences, contact numbers, and maps, includes information on setting through customs, using telephones, getting around Japan,

the structum of Japanese companies, making contacts getting through the larguage barner, business entertain meet, gift giving, social customs, weddings, giving specifies and out it mere



Story • Guy Jeans
Art • Hiramatsu Minoru



Reggie: なぜ なん たァ 1 ?
Noze nem da!?
wtry (exptan.) rs
"Why?!" (PL2)

"Why?" is Reggie Foster's anguished cry in the scene at left. A long-time star bitter for the Richmond Flags, one of the hottest major league baseball teams in the country, poor Reggie has bit a slump that he just can't shake

When the Flags finally let him go, Reggie follows what has become a ventable tradition among American major-leaguers suffering from performance problems, be goes to Japan. Not unlike those who have gone before him, he soon discovers that he is unprepared for the entirely different animal that is Japanese baseball.

The baseball drama "Reggie" has run in the weekly manga magazine Morning since 1991 Although the plot—macho mustachioed American ballplayer goes to Japan and butts heads with the locals might sound familiar, "Reggie" actually came before the movie "Mr. Baseball," the Tom Selleck vehicle from 1992. Both stones reflect the experiences of the dozens of Americans who have played on Japanese teams over the years.







Narration: レジ は その 年、 成績 不振 を理由に フラッグズ を 解雇された。 Rejlu wd somo toshi, seiseki. fushin o riyū m. Furagguçu 0 (name) as for that year record/performance stagnation/shirtip for reasons of (team name) from was dismissed/released Reggie was released that year by the Flags because of his sub-par performance. (PL2) は 言えない が、彼 にはまだ やれる が あった。 35歳 若い と wa urnas ga, kare ni wa mada yarens Wakai to kakushin -Sanjugosai ga **att**a young (quote) as for carnot say, but he/him in as for will could do/play conviction/hehel (subj.) existed 35 years old 35 years old . . . He wasn't young anymore, but he firmly believed that he could still play. (PL2) Narration: そこで 代理人 に 交渉 o irai shuta. kāshō Soko de kare wa dairinin mi takyildan to MP and so/thereupon fie/him in, for ligiest (target) other teams with that are negotiations (obj.) requested So he asked his agent to approach the other teams. (PL2) setsek! = "grades (in school)/record (at work)/performance (in athletics)." rivy = "reason," and the expression or rivid in means "with as the reason" + "because of owing to karko sareta is the planifolyopt pest form of karko sareru, passive of karko suru ("release/dismiss (from employrnent (\*): terial is the negative of term ("can say"), the potential form of la ("say"). The expression — to we terial implies "whatever else you might be able to say [about him/her/it], you can't say 🛬 yatera is the potential ("cur/be able to") form of yarn ("du," or when speaking of games or sports, "play"). kakushin = "conviction/filmb behef," and ana is the plant/abrupt past form of are ("exists"), so kakushin go atta = "a firm belief existed" by marks kare ("he/him") as the location of existence  $\rightarrow$  "a firm behaf existed in him"  $\rightarrow$  "ho firmly believed." *Yarery* ("can play") modifies *kakushin*, so it becomes "he firmly believed he could play " soko de as a conjunction means "and so/thereupon/accordingly." 40- is a prefix meaning "other," and foundam = "ball team(s)." kashë = "negotiations", to marks the other party in the negotiations, so takvaden to no këshë means "negotiations. that are with other teams." O marks *keshé* as the object of *trai shita* ("requested"). 2 レジー か? 俺 だ。 フランク だ。 Frank: やあ。 Reju ka' Ore da Euranku da. (greeting) (name) (?) I/me a (name) "Yo Reegie? It's me, Frank," (PL2) フランク か。で、どうだった? Reggie: ka. De, dö duna? Furanku (7) so how was in (nume) "Ill, Frank. So what's the story?" (PL2) Frank: いやー、それ が あまり いい ニュース じゃないんだ... lyd, sore go amori is nyllsu ju nat n do (interj.) that (subj.) (not) very good news to net "Well, unfortunately, it's not very good news . . ." (PL2) ya is an informal greeting ("hi!/hey!/yo!") used by male speakers. de is a colloquisit short form of sove do Interally "with that," used is a conjunction to mean "and ther/and so." do datts ("what/how" + "was/were") is used to ask "how was it/how did it go?". Aya with a long vowel is mostly a "warm-up"/hesitation word, like "well" it can introduce either affirmative or negative statements. Sorviga is similarly used as a "warm-up" when telling the listener something unfortunate or awkword, with the feeling of "well, unfortunately ~ /3 hate to tell you this, but ~ " quart followed by a negative later in the sentence gives the meaning "not very." 3 話ーを 持ちかけた 人だーが、 友称しよう って 球国 は なかった 球団、全て に Nyilgo kvudan, subete ne hanashi o machikaketa neda gu, kewaku shive - ite kyildan wa nakatta. terms all (target) talks with approached (explant) but let's oner contract (quote) from as for didn (exist (emph.) "I approached all 25 teams with talks, but there wasn't a team that said 'let's sign. " "I approached all 25 teams, but none of them were interested in signing you." (PL2) フラッグズ の Frank: 信じられん 事 4借 打ってきた 君 が なァ 名門 Ештарриги по устват в Mehmon utte kita kimi ga nä Shinjiraren kato sa. unbelievable thing (emph.) distinguished team (team name) off for fourth (obj.) have been batting you (subj.) (colleg.) "It's an unbelievable thing. It's you, who've been baiting fourth for the illustrious Flags. "It's unthinkable. I don't underst<u>and how no one could</u> be interested in the man who's been batting clean-up for the Flags." (PL2) hanashi here refers to "talks" aimed at getting Reggie employed, and mochikaketa is the past form of mochikakeri.

("offer/propose/approach (with |"), so hanashi o mochikaketa as a unit essentiatly means "approached."

"team that says/said 'let's sign a contract'" (tense is determined at the end of the sentence).

fourth for the diastrious Flags") modifying kimi ("yesi").

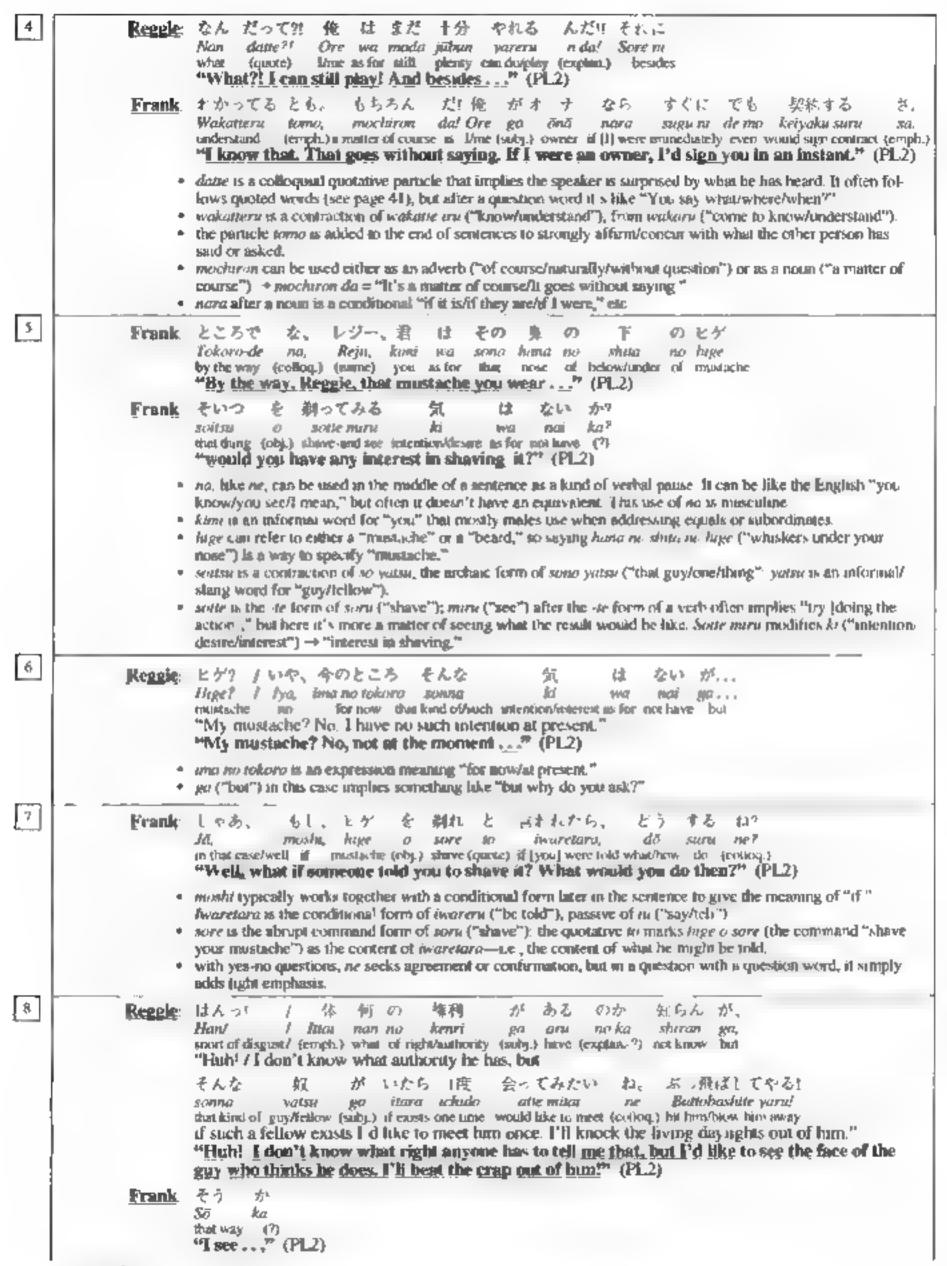
kervaku = "contract," and kervaku shivo is the volutional ("let's/) shall") form of the verb kervaku suru ("enter into a contract/sign"). The is a colloquial equivalent of quotative so in ("that says/said") \* kervaku shivo to in kylidan =

shinjiraren is a contraction of shinjirarenoi ("cannot believe"), the negative potential form of shinjira ("believe")
 utte is the -te form of the verb utsii ("hit/bat"), and him is the plant/abrupt past form of him is ("come"). Kuru after the -te form of a verb often implies movement toward the speaker, here meaning a movement in time from the past up to

the present. Meimon Furagguzu no vonban o uttr knto is a complete thought/sentence ("[you] have been batting

Mangajin 33













- ittat is an emphasizer for question words, in a case like that, ittat nan no kenri could be treated more strongly as "what. [expletive] authority" in English, but note that ittel in Japanese is not at all offensive.
- sharpe is a contraction of sharpes ("not know"), from sharp ("come to know"). A form of sharp after a question essentially. makes an indirect question in English, so ka shiranai = "I don't know what/when/how," etc.
- itora is a conditional "if" form of our ("exists" for people and other animate beings).
- are is the se form of air ("meet"), and muzi is the "want to" form of mirr ("see"), implying he'd like to do the action. and see what happens.
- burrobashite is the te form of buttobasic, which implies hitting someone hard enough to knock him down. Yuru after the -re form of a verb means the action is done either for or to the person, here the latter.

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Narration: 数日後、 レジーに 250万下ル で 契約しない か Rept ni nihyakuyojuman doru no nenpő de keryaku shinai ka that is mouth salery at won't [you] sign 7 several days later (name) to \$2.5 million

> こう 日本の 球団 が 我れた。 iu Nihon no kviidan gu arawareta. (quote) say Japanese team (subj.) appeared

Several days later a Japanese team saying to Reggie, "Won't you sign with us at an annual salary of \$2.5 million" appeared,

Several days later a Japanese team showed up offering Reggie a contract for \$2.5 million a year. (PL2)

Narration: 終す の 冬 は 東京フェントルメント。彼の 今まで の の 2倍折い 4 体 Kyndan no na tea "Tökso Jentorumen." Kare no una made no nenpo no mbai clubat kingaku datta. team of name as for Tokyo gentlemen his until now of inmual sataty of nearly twice monetary amount was kingaku datta. The team was called the "Tokyo Gentlemen." The offer was for nearly double the salary be had been receiving until slow. (PL2)

sit-, a prefix meaning "several," typically denotes a number between 3 and 6, inclusive.

 kery-sku shaper is the negative form of keryaku suru ("enter into a contract/sign with"). A negative question is used when making a sugpestion or invitation.

 to marks the question networking openion dorse no named de Leisecka shanga ka as the content of the ("say"), and m marks Rejuas the person being spoken to

 Reju ne robyakagojumam doru no nempo de keryaka abunar ka to in ts a complete thought/sentence ("[They] say to Reggie, "Won't you sign at an amount salary of \$2.5 million?"") modifying Nation na kyadan ("Japanese team").

hat is a counter softer, for studentees in the = "two times/double", souther = "three times/triple," you har = "four times/quadrunte," golast = "tave times," etc. Chika ("nearlelose to") after a number or quantity means "nearly [that many/much]."

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いい じゃない。 契約しちゃえば。 Laura: 861 H Kciyaku shichaeba. Ara, ja mai. (interj.) good/line (s it not? If you sign

"Come on, that's not bad. I think you should sign," (PL2)

Narretion:

一紙に 暮らす ガールフレンド、ローラーは 言った。 gärufurenda, Rives 100 Issho ni kuruwe gutfriend together live (came) as for Laura, his girlfriend who lives with him, said. his live-in girlfriend, Laura, said. (PL2)

are is a fernance interjection showing surprise: "ah!/ob!/ob my!".

 it jet not spoken with a falling intonation is an idiomatic expression used to counter objections the other person has raised, so it corresponds variously to "What's wrong with that? So what? Why not? Sounds fine to me," etc. The interjection and plus this line gives the feeling that she's reacting in surprise to something negative Reggie has said about the offer

 keryaku shichaeba is a contraction of ketyaku shite shimaeba, the selform of keryaku suru plus a conditional form of shimou, which after the te form of another verb can imply the action has an impulsive or exerting element. In colloquial speech, conditional forms like stara or ha are often used to suggest or urge an action. "Why don't you - ?/How about if you ~?/You should ~."

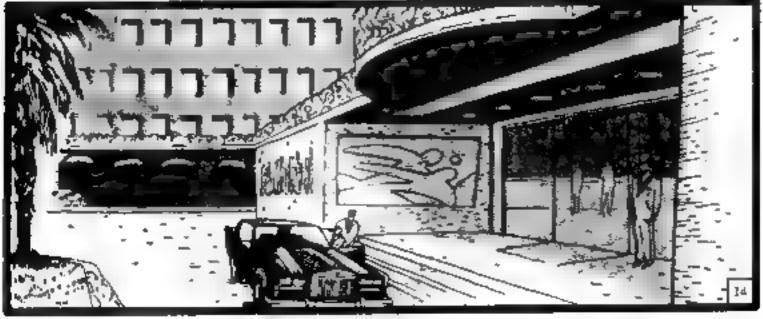
俺 が 日本 なんか で プレイしている なんて、 想像できるかい? Reggie: 大淡 じゃない ぜ。 Ore ga Nihon nanka de purei shite iru nante, stizh dekiru kai? Jödan ja nai že. am playing something like can you imagine? joke as not (emph.) I'me (subj.) Japan place tike at/in "Are you kidding? Can you really imagine me playing in a place like Japan?" (PL2)

 jöden ja nat, literally "it is not a joke," is an expression for dismissing what the other person has said as out of the question or outrageous. Ideometically at corresponds to expressions like "No way/Forget nt/You we got to be kidding/Are you kidding?/This is no laughing matter/You can't be seriess."

 nanka (s a collequia) nado ("[person/thmg/place] like"); il carries a tone of belinfement, so Nihon nanka de has the feeling of "in a place the likes of Japan."

(continued on next page).





- purer is the katakana rendering of English "play," and purer state tru is the progressive form ("am/in/are
  ing") of the verb purer suru. Most English verbs enter Japanese as action notice, and suru must be added
  to make them verbs in Japanese.
- nante can be considered a colloquial equivalent of nado, or of an entire phrase like nado to to koto/mono wa
   (literally, "a thing/place/person/action that is something like \_\_\_"). It's often used to imply the preceding is "reducibles/mazorophate/unthinkable."
- sözű dekira is the potential ("can/be able to") form of söző man ("imagine/envision").
- kai makes a softer, less abrupt question than ka.

Laura: 違う わよ。 日本

違う わよ。 日本 で プレイして、レジ が こっち で も Chigan wayo. Nihon de purei shite, Keju ga kotchi de mo different (fem. emph.) Japan in play-and (nome)/you (sub).) over here at also

度用する 中 を 証明して見せる の よ。 Issuyo suru koto o shōmei shite miserii no yo. pass/be effective thing/fact (ub).) prove-and show (captan.) (cmpli.)

"You've got it wrong. By playing in Japan, you demonstrate the fact that you can be effective over here as well."

"You're missing the point. By <u>playing in Japan</u>, you prove that you're still good enough to play over here." (PL2)

Laura: それに あなた の プレイしている 姿。 本教 だ わ)

Sore est anata no pure shar are sugata, surekt do na!
besides you 's phying figure/sight wondertal/divine is (fem.)
"Besides, the sight of you playing is divine."

"Besides, I love watching you play." (PL2)

chegau (lit., "is different") often implies "that's not it/you've got it wrong."

purer shur is the 4e form of purer sure ("play"). The 4e form here is being used to indicate a means—i.e., by
what means he will prove furnish.

Japanese speakers often use the intener's name when an English speaker would use "you."

kotche is a culloquial equivalent of kachina ("this side/over here").

Reju go kotchi de mo isuvo sune is a complete thought/sentence ("You arc/can be effective over here alse")
moditying koto ("thing/lact"). O marks koto as the direct object of the verb

shomer shite is the -te form of shomer sum ("consty/provoklemonstrate") and misera means "show," so
shomer shite misera is literally "show by demonstrating" = "show/provo."

Laurn: M.

私、あなたの付く所ならどこだってついて行くわ、 Westerda, anote no iku tokoro nora doko date resite iku vvs. Ince you (subj.) go place dit is anywhere (coops.) toBow/will follow/secompany (from colleg.) "If it's where you're going, I'll follow you anywhere." "I'll follow you wherever you go," (PL2)

Regule: ああ... 整してる よ、ローラ。 A angloteru yo. Rôra.

(interj.) live you (emph.) (name)
"Abh, Hove you, Laura." (PL2)

Narration: てな

To 事 言いながら 11本 に 行く 決意 を する レジー であった Te no koto li-nagara Nihot ni the ketsel o store Rejli de atta. such thatgs while saying Jopan to go decision (ob),) make (name) was it was a Reggie who, saying such things, decided to go to Japan. So saying, Reggie decided to go to Japan. (PL2)

· wa, to mark wateshi ("I/me") as the topic of the senience, has been omitted.

anata no iku is a complete thought/sentence ("you will go") modifying tokaro ("place") + "place where you will go." In modifying clauses, no often replaces go for marking the subject.

doko = "where," and datte is a collectual de mo ("even if it is"). Doko de mo and doko datte are expressions
for "no matter where/anywhere."

truste ilse (literally, "attach and go") means "follow/accompany/go along."

aushiteru is a contraction of aishite tru, from the verb aistiru ("love"). The ste uru form is the one to use when declaring one's love—through, actually, native Japanese speakers more typically use a form of the word mike ("like/be food of").

te no is a cotloguial equivalent of to hi yō no ("of that kindmich") so te no koto = "such things".

iii is the stem form of ar ("say"), and -nagara is a verb suffix implying the action takes place at the same time
as the next-mentioned action in the main clause (in this case ketsul o state), sometimes implying the first action has a role in how that second action occurs or is performed.

Nilhon ni uku is a complete thought/sentence ("[he] will go to Japan") modifying ketsia ("decision"). Ketsia o suru = "make a decision." (Note that iku doesn't qualify as the next-mentioned action after nugara because it's a modifier rather than one of the main verbs.)

de atta is the past form of de aric, a more formal/literary equivalent of da/desa ("is/are").

13







15 Frank: レジー、こちら が「東京ジェントルメン」の 監督 をしているミスター・ヒラヤマだ。 kochira ga "Tökyö Jentorionen" kantoku o shite uru Misuaŭ Hirayama da. Rent. (team came) of manageop/manager (obj.) is doing. (hame) this side (subj.) "Reggie, this is Mr. Hirayama, who manages the Tokyo Gentlemen." (PL2) ミスター・ウチダ。 向こう # 通訳 Ø) Frank: そして Soshute and o taiyahı (\$17) Muniti Uchida somo ga of that/of him other side (subj.) interpreter who is "And next to him is the interpreter, Mr. Lchida." (PL2) kochera (literally, "this side/direction") is the polite way to refer to someone you are introducing. kantoku is a noon for "managing/minager," and shate or u is the progressive ("is mg") form of sure ("do"), so kantoka o shite are literally means "is doing the introuguing" . • "is managing" or "manages " "Tokyo" Jentoriumen" no kuntoku o shite tru is a complete thought/sentence ("[he] is managing the Tokyo Gentlemen"). modifying the name Misuté Hirayama. using Misutā and writing the names in katakana reflect the fact that he's actually speaking English. 16 今度の 俺 の ボス かい。ヨロシク な! ヘエー、あんた が Regine anta ga kondo no ore no bosu kat. Yoroshiku naf you (srbs) next/new l/me of bow (?) (greeting) (colleg.) "Soon, you're my new boss, huh? Nice to meet va." (PL2) he as a mild exclamation of surprise, like "Gee!/How about that!"; it often expresses the feeling that the speaker is inspressed, but in a situation like this its effect is quite rude, since it implies something like "you herdly look like a manager " anta is an informal anuta ("you"), and one is an informal, musculine "I/me". Asking a question with kar also has a familiar, informal feeling. This kind of informality at a first entroduction would be considered very rude kordo is literally "this time/occasion," but it can variously mean "recently," "now," "next time," "soon," or "sometime," depending on the context. See Basic Japanese No. 41. yozoshika is short for yozoshika onegoi shunasa (hterally "weiblavorably" + "[hon.]-request" + "dolmske"), which means something like "I request your favorable consideration/treatment." There's no truly equivalent phrase in English, but use of this greeting in first meetings is essentially the same its "Pleased to meet you." The short form (without *one got shanasu*) can be used in introductions without seeming rude, but adding the collegerative gives it an informal feeling that would be appropriate only in the most informal of introductions, an a case take this, where he is meeting his prospective new bias, wirestake no sounds quite rude 7 勘違い を している ようた な。 祛 何か Hirayama: Kimi wa nanika kanelugai shite eru - ye da 0 you as for something insunderstanding/wrong idea (obj.) have "You seem to have gotten the wrong idea." (PL2) kanchigar = "susunderstanding/a mastaken idea", kanchigar (a) suru menns "guess wrong/get the wrong iden" and leave larger (a) shale are means. There (gotten) the wrong idea." The a is optional: if it is used, it essentially marks kanchigan as the direct object of norwishite in ("do/are doing" - for in the case of this expression, "have/have gotton"). > yō da = "seems/appears to be the case that ~." 18 Reggie: 杨速00 だって? datte? Kanchigai nyounderstanding (quive) "Wrong idea?" (PL2) datte is a coffingular quotative particle that implies the speaker is surprised by the quoted words, the tone can range from pleasant surprise to puzzlement to outrage.



を 望んでいる の 球引 の プロントだ。 Hirayama: 君 tt. Kimu to keryaku o nozonde iru no wa kviidun no furonto da. you with contract (obj.) is hoping for (nort.) as for team is front office is "As for the one who is hoping for a contract with you, it is the team's front office." "It's the team's front office that wants to sign you." (PL2) フロント の まで、 命令 Watashi wa furanto no meirei de koko kuta made 64 as ter front office 's prder/command at here to came only/merely "I simply came here at their command." (PL2) の 大リーガー 何人も が 上本 へやって来た が、 Hirayanta davringti ga Nihon e yatte kita Kako ni nannin mo no PG. in many people (=) major leaguers (subj.) Japan to その ほとんど は ボンコツ だった。 sonohotondo wa ponkotsu datra. of them almost all as for jainpies. "Lots of major leaguers have come to <u>Ja</u>pan in the <u>past,</u> but most of them were ready for the lunk heap," (PL2) レジー、おは だ か わからん が ね。 とう da ka wakarun ga Jumi wa dō you as for what/how ishire (?) not know but (colleg.) "Though I don't know how it is with you, Reggie " "Of course, I don't know if the same holds for you, Reggie," (PL2) nogonde and is from pagama ("wash/hope [for]"); no is a normalizer that makes the complete thought/septerms kimt to kervaku a regarde inu ("[#/they] is/are hoping for a contract with you") act like a noun, and wa ("as for") marks that noun as the topic of the sentence, furonto is a katakana rendering of the English "front," here standing for "front office." kits is the plann/abrupt past form of knew ("come"). made basically means "as far asho the extent of", made (da) can be used after a verb to imply "that's the extent of my action," downplaying the significance of one's action, like the Lingbish "I merely " " or "all I did was - /alt I will do is name = "how many people." and name mo = "many people." No allows this to modify day ragă ("major. yatte kita is the plant/abrupt past form of patte lights, where kuru = "come". Vatte kuru implies the journey was: a long distance or required special effort on the part of the person coming. poulossu most community refers to "an old julopy" but it can also be used for other items that are battered and. run down. Ponkotsu datta = "were jalopies" -> "were ready for the junk heap." Using it to speak of people is: rather unconventional. wakaran is a contraction of wakaranai ("not know"), do do ka wakaranai is an expression for "[1] don't know what the situation is (with  $\sim |f'|$  or f''(1) don't know how it is (with  $\sim |f''(1)|$ 20 なん だとまへ~1 Reggle: 4. dollar Nonman (stammer) what (guiste) "What the hell do you mean by that?!" (Pl 2) date is a cougher equivalent of the quotative date, seen above. Non data (literally, "what's that you say?"). expresses outrage rather than more surprise, and it generally falls anto the category of fighting words, corresponding to a wide variety of English words and phrases. "What the hell do you mean by that 7/Oh yeah?" Buff—9Now you've said it9The hell it is9Don't give me that crap!" 21 レジー、とにかく 契約 条件 きこう じゃないか。 je nai ka Arke. Rejit, tonikaku kersaku no Joken . 0 at any rate contract of conditions/terms (obj.) let's hear shall we not (2) "At any rate, Reggie, let's hear the terms of the contract, shall we?". "At any rate, Reggie, why don't we find out what the terms of the contract are." (PL2) kika is the volitional ("let's/I shell") form of kika ("headlisten to"). Ja na ka after a volitional form makes a. suggestion like "Let's ", shall we?" or "Why don't we "?"











Sound FX. パラッ Flip (effect of flipping page) 23 Reggie: 112 (interf.) "Huh?" (PL2) 24 ここ に 書いてある "打化ゲーについては として 許可する" Reggie: 特別な kaite aru. "Kuchihige ni tsinte wa tokubetsu na reigai. to shite kyoka suru" is written special here at mustache as regards execution will permit どういう 意味 だ? ってエ do in in da? EMO. THE (quote) (norm) as for what kind of meaning is "What does this mean here, where it says, 'A mustache will be permitted by special exception'?" (PL2) Laste is the selform of kake ("write"), and describe means "exist/be in a place" (for manimum things). Are after the to force of a verb means the action was done and the result remains in place: Laite and = "is written," \* kirchihige—literally, "mouth whiskers"—is another way of referring specifically to a "mustache," as opposed. to a "beard" (agohige-listerally, "char whiskers") or other facial hair me taute = "as regards - Air connection with - " re twate we is often and a fancy we ("as for") to set up the topic of the sentence kyoka = "permission," and kyoka mere = "permit/will permit." tre no waits a colloquial equivalent of the quotative — to ut no wa, which means "as for what is called or "as for what is stated as "-." 25 「東京ジェントルメン」 は Hirayama. 紳士 の 集団 "Tokyo Jenusumen" 1440 shinshi no shudan us for gentlemen of group (explan sourc). "The Tokyo Gentiemen are a group of gentiemen." (PL2) E4 のような 下品な \* たくわえている aakunvante inu Kimi no yo na - gehin no hige 0 mono tva the vulgat/ill-bred mustache (obj.) is wearing/cultivating person as for 51000 メンバー になる 本桌 佐格 红 ない のだが menho. soft the solete nai no da ga homean THE RESERVE 9442 become qualification as for not exectnet have (explain) but "A person who boorishly wears a mustache, like you, would not normally qualify for membership, but . . . " Hirayama フロント から の はからい だ。 感謝したまえ! 特別な kara no tokubetsu na hakarai da. Kansha sintemur! "it is a special dispensation from the front office Be grateful."

"the front office has more as a few process." "the front office has made an exception in your case. You should be grateful!" (PL2) na no da in the first sentence and no da in the second indicates that he is making an explanation, when the explanatory no du/desu follows a noun, no must be inserted. getan na ("vulgarith-bred/moouth") directly modifies lage here, but he's not remarking on the nature of Reggie's mustache as opposed to others, rather the is stating that any mustache is uncouth/boorish takewaste one is from takercusms, which busically means "store/keep/lay up" it is of en used when speaking of facult heir to mean "grow/cultivate/wear " kimi no yō no gehin no hige o takimioete ini is a complete thought/scatence ("[bc] wears an uncouth mustache like you") modifying meno, which when written with this kargi means "person." m marks the result of the verb navir ("become") so m name as a unit is equivalent to the English "become". membő ar nanz is a complete thought/sentence ("become a member") modifymy shikaka ("qualification"), givany the meaning "qualification to become a member." We marks thes as the topic of new ("not exist/not have"). "not have the qualification to become a member." kanshu = "gratitude," and kanshu samu is its verb form, meaning either "be grateful" or "thank/express [one's]. gratitude." Kansha shi is essentially the stem form of the verb, and adding stamae to the stem form of a verb makes a strong, authoritarian-sounding command.

22









Reggie: ふざける なすり 俺 は 15 の 時 から ピケ を 牛やして んたすり Fuzakers nail Ore wa Jugo no toks kara luge o hayoshie n dō' fool/joke around don't lime as for 15 (=) time from mustache (obj.) have grown/worn (explan.) "Cut the cross! I've had this mustache since I was 15!" (PLI, PL2)

Sound FX.

Don!

Bang! (sound of pounding fist on table)

Reggle: 准办

推か に 許可されて 生えてきた ん じゃねエー。勝手に 与えてきた んだ!

Dareka ne kyoka sarete haete kita ne ja në Karte ni haete kita n da!
someone by having been permitted grew out (explus.) is not on its own grew out (explus.)

"It didn't grow because someone gave it permission. It started growing all on its own!" (PL2)

- fazakera basically means "fool around/joke around", more broadly it can imply "speak or behave ridiculously/disrespectfully/outrageously " An (here lengthened for exclamatory emphasis) after the plain, dictionary from of a verb makes a negative command: "don't hstop ," so fazakera na is literally "don't fool around/stop being outrageous." Fuzakera na usually falls into the category of "fighting words," so its English equivalents range from "Cut the crap!/Don't play games with me" to upprintable expletives and epithets.
- hayashite is the selform of hayasii ("grow (something)"), while harte is the selform of harm ("Isomething) grows"). Hayashite n da is a contraction of harashite true no da, "am prowing/have grown" + explanatory no da. Harte kita is the selform of harm plus the plant/abrupt past form of karas which can imply that the action beganns beginning, or that it "emerges/comes out" from somewhere—here both meanings apply.

Avota sarete is the se form of kyoka sarera ("be permitted"), the passive form of kyoka sara ("permit"). The
se form here indicates the manner of the next-mentioned action.

n ja në is a rough, masculine slang contraction of ne de wa not explanatory ne + de wa not ("is not"). It's
quite common for the ar sound to change to e or er in masculing clang and rough talk.

 katte m is most typically used of human actions, meaning "on one's own/without permission," but it can also refer to other actions or events that occur spontaneously, without regard to human will (especially the speaker's).

27

Reggle (付けヒゲ と は 派 が 違う んだ。何なら、引っ張ってみる!

Trukehige to we write go chigan n do. Nannara, hippatte miral attached mustache from as fiv situation (subj.) is different (explan.) if so inclined try pulling it."

"It's a different situation from a fake mustache If you wish (to check that out), try pulling it."

"It's not something I just posted on, I ry pulling it and you'll see?" (P1.2)

- tsuke is the stem form of tsukera ("attach"), so tsukelage refers to an "attached mustache" i.e. a take one.
- wake go chigan is literally "the situation is different," issually with the feeling of "it's a completely different
  matter." With the verb chigan, the particle is as sed to mark the basis of comparison—i.e., it marks the thing
  that is different from the thing you're talking about.

namenous a collectual expression for "if you wish/if you are so inclined/if it stats you." In a case like this it can include the feeling of "if you don't believe me."

happorte is the ite form of happore, a colloqual word for "pull," and mure is the abrupt command form of mire
("look at/see"). Mure after the ste form of another verb amplies "try (doing the action)."

28

Uchida: あのっ、引・ばる ように 中上であります だ Ano. hypana you moshus orman go ember (salt to saying but "Erry, he's saying you should gull は……" (PL4)

Hirayama. 56.

The Little to the same some (college)

"Uh-huh, it does indeed seem that way, doesn't it." → "Yeah, it seems that way, huh." (PL2)

mö is a hesitation/"warm up" word similar to "uhh/um,"

möshur is the -te form of mê us (PLA humble verb for "sayAs II") and remasa is the polite form of ora (PLA humble equivalent of are "exist/be in a place"), so moshur remasa is a PLA humble attern. ("is saying/telling," from as, "sayAeII").
 yo m as is an indirect command form: "tell [someone] to \_\_\_", using a form of mosu makes a more polite equivalent.

ga ("but") here merely serves to "soften" the end of the sentence.

döme is an intensifier like "indeed/quite/very much," and ~ yō da = "seems ~ ," so dome — yō da — "it indeed seems ~ ."

39

Sound FX. Les

Shu!

(effect of a quick movement, here of reaching out for Reggie's mustache)

Hirayama: Labelf

L & G IS

Shikaraba .
It it be soon that case
"In that case." (PL2)

- shul is an FX word that represents any quack, sudden action, but it's also used for the sound of fine fabric rubbing—so it fits well the motion of a man in a suit suddenly reaching out for something.
- shikaraba is a rather archae-sounding word for "if at be so/in that case/then."









30 FX ぐくぐっ Gu gu gu! (effect of pulling hard) Reggle: ぶとヤア Buhyā-! "Ee-vooow!" 31 FX: 150... (effect of letting go) (32) が ある か! 仰びちまった じゃねエ Reggie: アホタリニ本当に 引っ張る 奴 Nobichimatta Ahotaril Hontoni hipparu yatsu kaf ga 0/h Ja në kal actuality pull guy/fellow (subj.) exists (?) streiched-regret "You idiot! Is there a guy who would actually pull it? It's gotten all stretched out, has it not?!" "You idiot! What kind of moron would actually pull it! You stretched it all gut of shape!" ahotan (or more commonly abotan) is a variation of abo ("idsot/fool/blockhead"), honsö = "truth," and homo ni = "trulyfreally/actually." yatsu is an informal/stang word for "guy/fellow." Honto in hippary is a complete thought/somence ("[you/he]. really pull(s)") modifying wante. yatsu ga are ka interally asks, "does a person who [does the action) exist?"—an idiomatic expression that essentially implies the person (tistially the listener) should not have done the action. nobachmatta is a contraction of nobite shimana, the ste form of nobine ("stretch/become stretched") and the plant/abrupt past form of siumau ("end/firesh/put away"), which after the -te form of unother verb implies the action is regrettable or undestrable Jaine kn = jainot ka = "is it not?/did it not?" In this case the question is rhetorical, and he is in fact making a strong accusation. 33 ten 聞いとらん Hirayama: そんな kata wa Sunna ketoron that kind of thing to for didn't hear/wasn ( (old (colleg.)) "I didn't hear anything like that." "You didn't say anything about that." (PL2) . 3 引っ張れ と から 引っ咎った まで 101 Hippare huppatta kara made da! (quarte) say/said because pulled only/merely "I just pulled it because you said to!" (PL2) それに、その 方法 について 智度 护水 wa namme makalla. Soveri, sono hohô ya tride m fsiate 4977 shipt besides of that method and degree/extent regarding which is indication as for nothing did not crust "And besides, you gave no indication of how I should pull or how hard." (PL2) 45°C .46 引っ張った。 Hirayamu: 自分の 精斯 Sokode jibun no handan erratu riti live. de hypatta so/accordingly line as for my own judgment by/using pulled "So I used my own judgment," (PL2) killioran is a contraction of kitte oran, negative of kitte ora ("have heard," same as kitte tru), from kiku. ("hear"). Men in positions of authority and respect often use and in place of art. hippatta is the plant/abrupt past form of hipparts ("pull"). we have another example here of made (da) after a verb, being used to minimize the significance of the speaker's action. no makes sono hisho ya teide ni tsuite ("regarding the method and extent of that [= pulling]") into a modifier for sisji ("indication") . "indication regarding how or how hard to pull." nanimo works together with a negative later in the sentence to mean "not anything/nothing." Nakatia is the polic/shrupt past form of nor ("not exist/not have/there was not"), so nammo nakatta = "had nothing/there was pothing " 5hip wa nanimo nakana = "as for indication, there was nothing" - "there was no indication." jthus = "oneself," or "metmyself," "he/himself," "you/yourself," "they/themselves," etc., depending on the context. Jihun no makes it possessive. "my/his/your/their," etc. When it follows immediately after another. pronoun, it has the feeling of "my own/his own/your own/their own."









# COLVIN THOODES



HOW'S WORK GOING? "UH HUH! PRETTY DAY OUT, ISN'T IT? \_ YEP....



ARE YOU BRINGING ME HOME ANY PRESENTS TONIGHT? NO? WELL, JUST THOUGHT I'D ASK...



HOURE WONDERING

4

Calvin: "Hi, Oad It's me, Calvin!" もしもし、パパ。ほくだ よ、カルヴィン!
Moshi-moshi, papa. Boka da yo, Kurunu!

• Ded 交貌への呼びかけに最も一般的に用いられる。Deddy が了僕っぱく、行えたようなひびきがあるのに対し、Ded は成人を使う。呼びかけのほか、成人でもインフォーマルな会話では my ded/your ded など、第一者に対しての父親を指す場合にも使用する。

Calvin: "How's work going? Uh huh Pretty day out, isn't it? Yep ..."
(日本 の 前子 はとう? フノノン 外 はいい 大人だね ウン Stagoto n. chārha wa da? Funfan Soto wa a tenta da ne Un johwork of condition to the how to (\*\*) (interj.) outside to the good weather is (college) (interj.)

How's = How is.

a timbe

- Uh huh 「フーンノウン」など、特に肯定的な利配をうつときなどに用いる。後半 (huh) にアクセントをおいて発音する。
- Pretty day out, isn't it? = It is a pretty day out, isn't it? 
   「いい人気」
  の表現としては、ほかに beautiful day など。
- Yep は Yeah と同様、Yes の口割表現の つ。

Calvin: "Are you bringing me home any presents tonight? No?"

2

father I/me is (emph.)

今夜、何か おみやげ 待って来てくれるの? 1:って来ない? Kon'ya, nanika amyage mothe kite hureru no?... Motte kona!? tonghi something souvenr/present bring to me (explain.?) won thong (?)

try asking (quote) thought

"Well, just thought Pd ask..."
いや、ちょっと 聞いてみようと 思っただけ...
bya, chotto kute mixe to omotta dake

- just thought I'd ask . . . . . I just thought that I would ask .
- Well「いやね」ところで」など、気景で、高を切りだしたり記題を変えたりするときによく用いる。
- Calvin: "Listen, I suppose you're wondering why I called \* あのね、ギタが何の用で電話したのか、けげん作思ってるだろうけどね。 Ano ne, boku go non no vo de demonsulita no ka, kegen no omotieru darō kedo ne (mieru)(collog.) [/me (subj.) what of purpose for releptioned (explan.) (\*) are wondering probably but (collog.)
  - Listen「ねえ/ちょっと聞いて」など、相手の注意を引くときに使う。
  - I suppose (that) + 節『~だろうと驚う/推測する』。
  - you're (= you are) wondaring why「どうしてかノなぜなのか未良議に思っている」。

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4

2

# Callin of HoppEs



YOUR TOWERNL DAD PERFORMANCE" RATING WAS ESPECIALLY LOW



SEE? RIGHT ABOUT YESTERDAY YOUR POPULARITY MENT DOWN THE TURES.



CALYIN, YOU DIDN'T GET PESSERT YESTERDAY BELAUSE YOU FLOODED THE HOUSE!! ID SUGGEST A NEW LINE OF WORK, "DAD"

П

2

3

4

2

3

4.

1, Calvin: "Dad, your polls took a big dive this week." パパ、今週の世論過程でパパの 7)5 急落した 支持棒 Papa, konshii no yoron chiisa de papa no shipritsu ga kyliraku shua yo. father this week of opinion poll on father's/your support rating (subj.) th apped rapidly (emph.)

• polls 世論調査、またこの例のように世論調査の結果を指すこともある。

\* take a dive「心落する」心障子する」特に株価や気温などの意義に聞いることが多い。

Culvin: "Your 'Overall Dad Performance' rating was especially low."

「続合的に みた - 父親 - 業務 - 透有度」 C, "11111 特に 低かった。 "Sögö-teki ni mita chichunya gyönus zulkö-do" no hyoka sva toku ni hikukatta. observed father dates performance level of evaluation as for particularly was low generally

Calvin: "See? Right about yesterday your popularity went down the tubes." ほらね、ちょうど きのっ あたり から パパの 大気 かる

か落ち込んだりだ。 kinë ptari kara papa no ninki Hora ne. chrido ga ochikonda n.du. see (collog) exactly/sist yesterday around from father s/your popularity (sub).)-

right about は just about と同様で、「ちょうと、あたり」の意味。

▼ go down the tubes は go down the drain と同語の口語表現で、(永が龍水管に流れ出すような勢い で)なくなる/激減することをさす。

Father: \*Calvin, you didn't get dessert yesterday カルヴィン、きのうおまえ ト アザート 下 を 食べさせなかった の tabesasenakatta no Karazur m deziño o yesterday you dessert (rby.)

because you flooded the house!"

おまえが を 水澄しにした から だ そ!! **家**与 o miziibitashi m shita kara da 2011 with (subj.) throughout house (obj.) sanked/flooded became in (emph.)

Catvin: "I'd suggest a new line of work, "Dad"

新しい - 仕事 を 探しんほうがいい よ、「パパ」 Asarashti shigoto o sagashita hō go ii "papa" 310, job (obj.) had better search for (exaph) father

- your didn't (= did not) get dessert は I did not give you dessert の意味で、それにいたるまでの相手 (you)の責任を暗に強調し
- ・ l'd suggest = I would suggest 「提案する/勧める」。
- a new line of work「新しい、捌種の職業」。
   文末の Dad が \*\* で開ってあるのは、カルヴィンがもう父親と見なしていないことを長均っぽ

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- 1

2

1

Jon: "Wouldn't you like to go out and get some fresh air, Garfield?"

カ フィールド、外 に 出て 抗療な イス でも 殴ってきたい と しかないか? Coffeendo, soto ne dete shinsen na kuka demo sate kitat te omoneanen ka' (name) ontside to po out and dresh air or something want to go breathe (quote) don't you think-(\*)

wouldn't = would not.

• go out and get ...「外に行って取ってくる/取りに行く」

2 Garfield: "Not really."

liya.

• Notreally 「実際のところそうは思わない」 • 「別に/そうでもない/そんなことはない」などの 意味できわめて頻繁に描いられる。

Garfield: "Could we have it delivered?"

作成性しちゃもらえない か ね? Hadatsu shicha moraenau ku ne? can t bave delivered (?) (colloq.)

- have it delivered it have の使役用法で「届けさせる/配達させる」、又は「mけてもらう/配達してもらう」の意味。
- 第 1マの go out and get 「行って取ってくる」と第 フマの have delivered 「配達してもらう」が気配管に開いたする 「15努力して主に入れる行動パターンと、他人が代すりにしてくれるのを持つ行動パターンを対比したもの。

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# -- on the bookshalf

Recently released books about Japan

The Genius of Japanese Carpentry: The Secrets of a Craft. by S. Azby Brown. New York. Kodansha International, 1995. 156 pages, \$25 (paperback)

Follows step-by-step the construction of a building in the compound of the Yakushiji monastery in Nara, illustrating carpentry techniques used for centuries in Japan. Includes selection of wood, fabrication of parts, detailing, joint-making, laying of the foundations, erection of pillars and beams, installation of rafters and struts, and laying of the roof and roofules. Fully illustrated with photos and line drawings.

Japanese Women Novellats in the 20th Century: 104 Biographies, 1900-1993, by Sachtko Schrerbeck Copenhagen: Museum Tusculanum Press, 1995, 392 pages, \$50 (paperback)

Profiles of the 104 female winners of prestigious literary prizes in Japan since the beginning of the century, and a bibliography of works translated into Western languages from 1900 to 1993. (Distributed in the United States by Paul & Company, Concord, Mass.)

Japan, a View from the Bath, by Scott Clark, Honolula, Univ. of Hawaii Press, 1994, 154 pages, \$18 (paperback) "In groups or alone, in steamy public bathbouses, large out-door hot spring pools, and small private bathrooms Japanese immerse themselves daily in hot water. These abhations do more

than cleanse their bodies: the baths are imbued with meaning and symbols of Japanese culture. To take a bath in Japan with an understanding of the event is to experience something Japanese. It is to immerse oneself in culture as well as water."

—from the book

The Girl I Left Behind, by Shusaku Endo: translated by Mark Williams, New York: New Directions, 1995, 196 pages, \$21.95 (hardback)

An early novel by acclaimed writer Endo, The Girl I Left Behind is the tale of a Tokyo college student and the naïve country girl he seduces.

The Roman-Letter Swordguard Postmarks of Japan, by Charles A. L. Swenson, Alpharetta, Ga. Cherokee Press, JPH, 1995, 323 pages, \$45 (paperback)

Japan's "swordguard" postmarks, which resemble the traditional Japanese swordguards called *tsuba*, were introduced in 1952 and have been used over since. This book is a comprehensive study tracing the development of Japan's postal code system, identifying over 1,300 post offices that used a romaji swordguard cancellation. Filled with illustrations and nots-and-bolts information that phylatelists will love.

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doesn't concern me," and my translation was, "Nope." And the press said, "Oh, there goes Brown again, going crazy with the translation. He's taking this thing and he's running with it." You know, in a sense I did, but I couldn't think of a more direct way to reflect Mr. Nomo's nonchalance about what people thought was on his shoulders, but from Mr. Nomo's perspective had no effect

M: So, you could have said exactly what he said, but you thought it was more accurate to go with the feeling of what he was saying

B: It probably was not more accurate. It was more direct. And I thought it was more reflective of the feeling from, again, an American context. He didn't care, But if Mr. Nomo said, "I didn't care," that would not be very Japanese. As a Japanese, he said something like, "I have not thought about it very much and it doesn't concern me. I'm going to go out tomorrow and do my best," And I felt, "OK, from an American context, what does that mean? It means, 'I don't care. No,""

M: Do you enjoy interpreting?

B: You know, I enjoy a challenge interpreting was a part of that in this particular situation. If you're asking me would I enjoy it as a career opportunity, probably not. There's just too much . . . it's just too hazardous.

M: And what is your response going to be to this baseball team that called you?

B: [laughs] My response is, "Thank you very much for giving me the opportunity to have a great story to tell my grandkids."

M: You're not going to do it.

B: Well, you know, honestly, like I said, I think it's an extremely hazardous position. I've been somewhat disappointed that the Japanese have been so, well, quite a few of them have been so negative, he cause I love the Japanese and their culture and their language. I wouldn't have gone overseas and stoyed as long as I did it I didn't feel that way. So in a sense it's like I'm doing the best I can and in some sense I suppose it hurts your feelings to see people get up in arms over what I felt was my very best effort.

In a way I was kind of the apot translator, which probably made the job more difficult than it might have appeared. For example, I never got to talk to Nomo in advance. The first press conference was Monday morning at 10 AM, and Nomo showed up at 10 05. That's when we first met. And then throughout, when I was finished with major events, I would be whisked off to the press box while Mr. Nomo and Mr. Okamura would go off to the locker room, for example. It was like, "Okay, Kent, digout. Twenty seconds. Go. Thank you very much. Go back to the press box. Have a Dr. Pepper."

You know, so many Japanophiles, as we all are, are constantly forced into situations where we are going to interpret either informally or formally. And in that particular situation where you are put on the spot suddenly and then for a very short time, I think it makes you dig very deep. And when people come back after you and say, "I think you could have done that better." it's like. "Yeah, you know I'm sure I could have." I mean I knew immediately after the dugout that I mispronounced that word and put it in the wrong tense, but it's like, well, it's over. You're gone. You're having your Dr. Pepper now, pal, nobody cares what you think. I think for anybody who reads your magazine, for example, you're going to be in that situation, regardless of your level of expertise. And boy, when it's over, it's over. You don't have any chance to reflect. The

# 经分配的。 Ai ym Hoshii...

# Longing for Love

# 野中のばら

by Nonaka Nobara









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<sup>\*</sup> hazardous = 促放なkiken net \* get up in acros over = 智能するfrançai sarri \* be wheeked\* | off = さっとおきれる sz-no utrustrery \* Japanophile = 親日家 stangechi-la

1	Sound FX:	Nani nani, kotoshi wa chiisai mukku go what what this year as for small nucleachs (subj.) 女の子童 (二 大人気つ? oma no kintachi ni dai-nuiki? girls/young women (plur) arring great populanty "What's this, what's this? Mini backpacks are all the rage with young women this year?" (PL2)  7.4 Frame (a grunt implying "I see/uh-huh")	ryskin is short for rysklusakku, the katakana rendering of "rucksack."  onno no ko is literally "female child," but it's routinely used for referring to teens as well as unmarried young women well into their twenties. The term can be either singular or plural; adding the suffix stachi makes it unambiguously pharal.  dai is a prefix that means "large/large-scale," and norks = "popularity/vogue," so dai norks implies "[is enjoying] immense popularity".  "is all the rage." Ga marks the object of popularity, while mi marks those among whom it is
		わんず (のんの) Mensir (Nonno)	popular
2	M <u>an</u> ;	Men's (Non-No) (fashion magazine name) ホー、小さい Tシャフ も はやってん の。 Hö、 chinai tüshatsu mo hayaten no? (interj.) small T-shirts also are popular (explain.) "Himms, and short T-shirts are popular, too, hish?" (PL2)	<ul> <li>havatten is a contraction of hayatte iru ("is popularia vogue"), from hayaru ("become popularia fad").</li> <li>asking questions with explanatory no is quite common in informal speech. When talking to oneself, it has the feeling of "st. it's 18 it?"</li> </ul>
	Man	ペーチャリールック ちゅー やつ ね。 Heso-dashs rukku chii yatsu ne navel exposing lexit (quote) thing (celling.) "That's what they call the exposed navel kink." "That's that bare-midriff look." (Pl.2)	"-dash is from dasa ("take/put out" or "expose"), and heso-dashi de- scribes the state of one is nevel be ring exposed. Rukka is a hatakana readering of "loch," so heso-dashi rukka = "the exposed-navel lock"
3	Man	水学性 ん 助 使ってた リュラク。 Shōgulaisei n toki trukatieta ryukhu. grade school studen of time was using rucksack The hackpack I used when I was in grade school."	* the bare-midriff look "  * clue is a contraction of to it ("that is called"); yetse is an informal/slang word for "lellow/gay," but it's used idiomatically to refer to "thing(s)."
	Mans	洗液 失敗して 能入じゅった 間to Sentaku shappa shate chymporta faku, taundry having gooled up shrank (regest) clothing "A shart that I shrank in the laundry." (PL2)	situation(s)/case(s)." - to in yetsu - "what they call - "
	•	n is a contraction of no. which allows one noun to modify a payou were a grade achool student."  trukaneta is a contraction of trukate ita ("was using," or son tsukau ("use"). Shogakuser n toki pukateria is a complete the school student") modifying trukku. This line and the next are with a modifier is the se form of shippar staru ("fail/make a mir as the direct object of this verb, has been ormited. The se form for the next mentioned action, chipmanta, chipmanta is a contraction of chipinde shanaturithe ser form form of shiman ("end/triush/put away"), which after the self-regrettable. Sentaku shippar shite chipmantar is a complete the having goofed up the laundry") modifying fisku ("clothes/ite.)	metimes just "used"), past of isokatie inc., from ought/sentence ("I used [it] when I was a grade a sentence insgments, consisting only of a noun stake/goof up"), o. to mark sentelar ("loundry") in is being used to indicate the cause of or rea- of chipmen ("shrink") plus the plain/abrupt past form of a verb often amplies the action is/was ought/sentence ("[it] shrank from [someone]
4	Friend:	そーゆー かっこ、 昔、 カトちゃん とか So yū kakko, mukashī. Kato-chan to ka that kind of appearance loog ago (name dimin.) or something **Kato-chan used to dress like that.** (PL2)	LTA & & —, shiteta yo na. was doing (emph.) (colleq.)
	Friend:	88号 だ ま、 全員 しゅ こ 、 とか Hackiji da ya, Zen on Shūgō to ka 8 o'clock (coupl.) all members assemble something blo "In the show called something like 'It's Fight O'cloc	
		## ## ## ###  Do yo nE  share (emph.) (collog.)  "It is so, isn't it?" → "You're so right," (PL2)  **Rakto* (often shortened to kakto in colloquial speech) refers to	* aō yā ( ( - 10 - ) is a variant spelling for sō lu ( ( - 2 1 - 2 ), "that kind of"). The promineration is essentially the same to external appearance Shiteta is a contraction of kakkō (o) kian means "assume a specarance."  popular comedy variety show that ran for many

# 

# Ai ga Hoshii... Longing for Love

野中のぼら

by Nonaka Nobara

2 |

3

4









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OL1 今年 流行る 3つ の キーワード 知ってる?

\*\*Rotoshi havaru mittsi no kineādo shliteris?

this year be popular 3 count (=) key words de you know
"Do you know the three key words that will be popular this year?
"To you know the three key words for this year's look?" (PL2)

sharters is a contraction of shitte irm, "know," but with the intonation of a
question it becomes "do you know?" In informal speech, questions are often
asked by simply using the intonation of a question at the end of the verb

OL1 まず 光るっ Magn hakard first shines/is radiant "First is shing." (PL2)

OL2. うん *Un*. "Uh-huh." (PL2)

Boss: え? / 光る\*\* E? / Hikana?! "What's that? Shiny?!" (PL2)

Margin: 夏 はシルバー系 か 成行
Notes we shrubë-kel get rythe
sunner is for sever group (subj.) popularity/be popular
Silver-toned items will be popular this summer.
(P1.2)

Rel refers to a group related by lineage or common characteristic

make a "popularity/vogue/fed"; it's actually a noun, but since it refers to an action at can function as a verb ("is/are popular") without adding more (which is the way to make it a proper verb). As you may guess from their use of the same kang, synke sum (thir # 6) and hayour (thir \$6) are synonymous.

OL1 大! 小さい
Taugi ni chiism.
nent senii "Next is smail." (PL2)

Rose 小さいつっ Chasailt "Small?!" (PL2)

Margire チビ・リュック や ミニ の トップス 人権社 Clubs creeks vs men in toppuse den-rydkö studt rocksacks and mini that are tops dimmense popularity Mini backpacks and mini-tops will be tremendously popular. (P12)

chibi is a stang word for "small person," or just "small." The word can be used endearingly of small children, especially one's own (uch no chibi = "mylour little rine"), but some people consider the word derogatory and offensive, so it's a word non-native speakers should probably avoid.

no makes mini (from English "mini-") a modifier for toppusa (from English "tops"); "tops that are mini" \* "man-tops."

dat is a prefix meaning "large-scale," so dat-rvike implies "immense popularity"; once again the noun acts like a verb: "is/are tremendously popular."

. 156 cm, or centimeters, is a little over 5 feet 1 inch.

OL1 そして 透ける
Soshite sukern.
und then is transparent (PL2)

Boss: 流ける?! Sukeru?! "Transparent?!" (PL2)

Margin: シー・スルー の ブラウス や 手さけ

Shi surit no burause va tesage see through that are blixmen and bags See-through blouses and handbags [will also be popular]. (PL2)

te = "hand/arm," and suge is the stem of sugern, which refers to carrying something briefcase-style, i.e., dangling from one's hand. The combined noun, tesage, can refer to various cases, baskets, bags, etc., carried in that fashion, but most commonly is a woman's handbag.

# 经分货人员。 Ai ga Hoshil... Longing for Love...

by Nonaka Nobara









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Boss: もえこちゃん、これ、コピー お願い。

Moeko-chan, kore, kopti o-negot. (name-dimin.) this copy please." "Moeko-chan, this, photocopy it, please."

"Mocko-chan, go copy this for me, will you?" (PL2)

Moeko: A42.

[2]

3

4

Har! yes/OK

"Yes, sir." (PL3)

-chan is a diminutave equivalent of son ("Mr./Ms."), most typically used with children or among close adult friends.

 kopil, the hatakana rendering of the English word "copy," can refer to the act of "photocopying" or to "a photocopy/photocopies"

 a-negor as from negor, to "request," and is often used as an equivalent of "please." In this use, the honorate prefix a- is obligatory, the PL3 form is a-negor stamase, so a-negor by itself feels quite informal.

Mocke: もえこちゃん だって。 ちゃんづけ って 事 は、
Mocke-chan date Changuke pe koto wa,
(nume-dimm.) (quote) chan-attaching (quote) thing as for 私 もまだまだ こい の お
watashi ma mada-mada wakai no ne
lime too still very much young (explus.) [colloq.)
"He called me Mocke-chan. His using chan means
I'm still young, hult." (PL2)

 dans is a collectual quotative particle that implies the speaker is surprised by the quoted words, the tone can range from pleasant surprise to cutrage

chan is the diminutive noted above, and -guke is the storn of cushers ("at-tack"; to changes to a for cuphony), making a noun that refers to the practice of putting -chan after turnes.

the is a collectual equivalent of the quotative phrase to in; the expression
to in Loto var implies "the fact that [it is] ~ means

mode means "stiff," and doubling it up makes it emphatic: "stiff very much."

OL あっまーいっ

Anomus!

undulgent/littles rigor

"¡Your thinking! lacks rigor."

"From't be silly." (PL2)

Moeko: ^

He?

(uaerj.)

"Huh?" (PL2)

animāji is a collectant variation of amai, which implies a person is twerty
optimistic or somewhat naive and therefore jumping to the wrong conclusion.

Oly おじさん て の は
Ojisan R no no
middle-nged men (quote) (nom.) as for
何でも ちゃんづけすん の よ。
nandemo chanzuke nut no yn.

everything attach chara (explan.) (emph.)
"Ojisans put chara on everything." (PL2)

• ojusto (lit., "uncle") can be used to politicly address or refer to any man past his mud-twenties or so, but among OLs it is a somewhat peperative way of referring to their middle-aged, not-very-with it bosses (though it is not as peperative as ojin or owny). Te no wa is a colloquial contraction of to it no wa, "as for what is called" \* ojison te no wa = "as for the creature known as ojison."

sun is a contraction of sum ("do/make"), and changuke sum is the verb form
of changuke. Except among children (or adults speaking to children), adding
chan to the names of instrimate things has a humorous effect

itta is the plain/abropt past form of iku ("go").

ko na (or ka nā) asks a conjectural question: "I wonder where/what/how," etc.



# Kono Hito ni Kakero

#### Bet on this Woman —

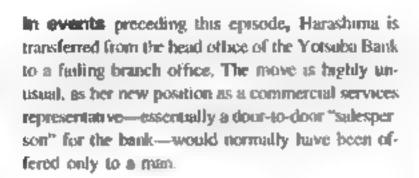
Part 3

,作・週良貨 Story • Shū Ryōka 画・夢野一子 Art • Yumeno Kazuko

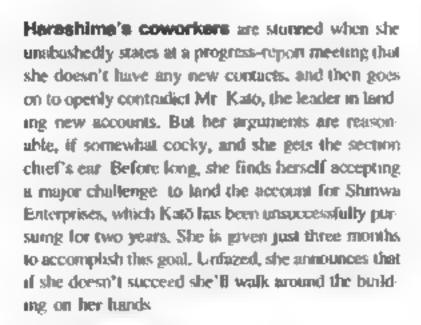
Thirty-year-old Harashima Hiromi represents a new type of woman in the Japanese business world: the strong willed, career oriented professional. Until recently, women in large Japanese companies were either OLs doing mundane clerical work. or low-level managers. For the most part, they were expected to quit after a few years to marry and raise a family rather than pursue career-track promotions.



Branch Manager



Although she is expected to be actively pursuing new accounts. Harashima spends a rather cusual first month at the Taitō branch. Most of the time she can be found walking around the neighborhood getting a feel for the local community



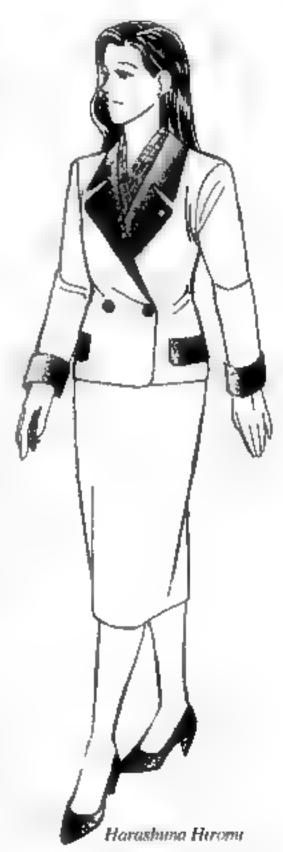
When the branch manager learns of the challenge, he reduces the time frame to nov months, and insists that the humiliated Katō hand over all of his personal Shipwa files to Harashima at once. Kutô balks, but concedes when the branch manager as sures him that any faritate on Harashima's part will have grave results.



Section Chief



Katō



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# Preview Page

Here are some of the key vocabulary and grammar constructions found in the following story. We suggest previewing this section before you begin, to prepare yourself for words, kanji, and patterns that are new to you. Many of these items do not appear again in the notes.

#### VOCABULARY

PAGE 62	がんばる 個人的な 「れほと	ganbaru kojun-tekt na korehodo	try hard/give it one's best personal/private to this degree/extent	LINES CONT	作業い 主い をラ	nokawarui tsurai vhau	be on bad terms painful/trying steal/take (v.)
	・作メモ 失政 使う/使え	kõsaku memo shippai isukau/isukae	strategy notes faiture/mistake/flop use (v.) (plain/command form)	PAGE 85	提する ハメになる	ukogareru hame ni naru	admire/adore/aspire to be like come to the plight of
PAGE 63	あとで どく/どけ 祥見する	ata de doku/doke haiken suru	later step aside (plain/command form) see/look at (PL4)	49	能女 マンで すごい 禁い	kanojo maji de sugoi stuvoi	she seriously/truly/indeed amazing/Wow! (exclum.) strong
r 97	実力 女子高生	jitsuryoku Joshi kösei	ability high school girl	** GE 66	村花林花	komaru õen suru	be troubled root/cheer (1-)
P.b.(5	傷つける 他 認める	kızutsukeru men mitomeru	damage/hart (v.) facet/aspect/aide recognize/acknowledge	1. A.C.	182	tame of	in order to

#### GRAMMAR

がらせる
もし+ conditional (-たら、-ば、etc.)
てください
てくる
-てる (= -ている)
てん/-てるん (= -ているの)

-garaseru

moshi + conditional (-taru, -ha, etc.)

-te kudasai

te kuru

teru (= te iru)

-ten/ terun (= te iru no)

make/cause to feel

If

please [do the action]

[a change] begins to occur

am/is/are [doing]

am/is/are [doing] (explanatory)

When a small circle is added to the upper right corner of the H-syllables, the first letter changes to a P-sound (e.g. | 1 + | 1 = ha | > pa).

When the "voicing mark" (two lines that look like a double-quote mark) is added to the same position on K-, S-, and T-syllables, the following sound changes occur:  $K \Rightarrow G$ ,  $S \Rightarrow Z$ , and  $T \Rightarrow D$  (e.g.  $Z \Rightarrow Z \Rightarrow ko \Rightarrow go$ ).

The irregular consonants in shi, chi, and tsu make their voiced equivalents irregular as well.  $b \rightarrow b = chi \rightarrow pi$ , and  $b \rightarrow b = chi \rightarrow pi$ , and  $b \rightarrow b = chi \rightarrow zv$ .

Hirog	SCHAIN								
あん いし うし えら む	か KA き Kt く KU け KE こ KO	₹ SA U SHI ▼ SU ▼ SE ▼ SO	& TA 5 CHI 2 TSU 7 TE 2 TO	R NA I- NI ID NU ID NE ID NO	はHA おHI 赤PU つHE はHO	# MA & MI & MU & ME & MO	AY P DY U L YO	S RA U RI S RI A RE S RO	# WA A
Katal	tana								
7 A イ1 ウロ エE オロ	カ KA キ KI ク KU ケ KE つ KO	# SA > SHI > SU + SE > SO	7 TA 7 CHI 7 TSU 7 TE 1 TO	ナNA ニNI ヌNU ネNE ノNO	ハHA と HI 7 PU 小IE 本 HO	₹ MA ₹ MU ≯ ME ₹ MO	AY To	9 RA 9 RI  I RI  I RF  I RO	7 WA >
Comb	mahor	LS							
8 4 R 8 0 K 8 1 K	YU	L & SHA L # SHU L # SHO	5+0 5+0 5+0	C) UR	NYA PNYU L NYO	びゃ H ひゅ H ひょ H	ለህ ሕ	e Mya P Myu L Myo	D & RYA D & RYU D & FYC
* * K * = K * = K	YU :	> + SHA > x SHL > ∋ SHO	チャロ チュロ チョロ	HU =	Y NYA ⊥ NYU ⊒ NYO	64 H 64 H	IYI, 🤾	+ MYA ± MYU ∍ MYO	リキ RYA リェ RYU リョ RYC

# 1 Katő: (fantasizing)

まあ! ありがとうごさいます。

"Oh my! Thank you so much!" (PL4)

こんな気切なものを私のために

"So valuable a thing, for me

"It's so kind of you to give me such valuable notes ... ." (PL3 implied)

お礼の言葉もありません。

"I don't have [adequate] words of gratitude "
"I can't thank you enough." (PL3)

私、がんばります!!

"I will do my very best!" (Pl.3)

- as an interjection of surprise ("oh my"), まる ismostly feminine
- TA & looks like the word for "this kind of," but here it's a colloquial abbreviation of TA & C., "this much/to this degree" or "so ~."
- OfciOIC after a noun means "for/for the purpose of/for the sake of "
- まれの言葉 = "words of thanks/gratitude."

## 2 Katik

おい、原席、後の個人的な工作メモだ。 好きに使え。

"Hey, Harashima. These are my personal strategy notes. Use them however you wish." (PL2)

- ft is an informal/rough, masculine word for "l/me".
- If 3 (2) is the adverb form of \$f 8, a noun that corresponds to the English verb "like." The adverb form implies "[do the action] as you like/however you please/as you see fit."

## 3 Kato

渉外の仕事がいつもこれほどオープンだ とは思うなよ。

"Don't think that customer relations work is always this open."

"But don't get the idea that we're always this open in Commercial Services." (PL2)

- B % essentially refers to contacts with people outside the company, so exactly what it means differs according to the nature of the business. In a bank, it refers to the servicing of accounts by officers who make the rounds of clients at their place of business, and who in many cases service individual accounts by visiting private homes as well. As we see in this story, the work naturally includes a sales/ marketing element, especially with commercial clients the bank would like to lend to; it probably comes closest to what American banks would call "commercial services."
- E ? & is an abrupt negative command form of E ?
   ("think"), and E marks the complete sentence that
   comes before it ("commercial services work is al ways this open") as the content of the thought. I
   adds emphasis.









4 Kato:

権はシンワ商事から元至に手を引く。そのかわり失敗は許さない からな。

"I will withdraw completely from Shinwa Enterprises. In exchange for that, I won't tolerate failure, so "

"I'm turning Shinwa Enterprises completely over to you, but keep in mind that I'll hold you personally responsible if you fail." (PL2)

- If € fill is an advomatic expression for "withdraw/back out/sever connections with/cease to deal with."
- \* そのかわり means "in return/in exchange for that," but it's often used to state a consequence rather than an actual exchange: he will yield completely to her, but that means he's not inclined to forgive any slip-ups
- 許さない is the negative of 計す ("permit/forgive/tolerate").
- # 5 ("because/so") marks what comes before it as the cause/reason for what follows in inverted symax the # 6 clause can come second, but that is not what we have here, in this case it implies something like "so keep that in mind." & adds colloquial emphasis with the feeling of "Understand"/You got that?"

# Harashima:

あとで拝覚します。

"I'll look them over later." (PL4)

 非元 L ます as a politic form of the PL4 humble verb 非見する ("see/look at"—equivalent to the regular verb 亮る).

# 2 Katō:

くそ っ! なんだ、あの態度は!!

"Cripes! What kind of attitude is that??" (PL1-2)

#### Sound FX:

ガチャッ

(sound of door latch)

- < t is used widely as a curse of chagain. Since it interally means "excrement," it is undersubly crude, but it's not considered as objectionable or unprintable as its counterpart in English.
- なん is a contraction of 何 ("what"), so なんだ is literally "what is rt"! The syntax is inverted, with the marking あのかけ ("that attitude") as the topic of なんだ → "as for that attitude, what is rt" → "what kind of attitude is that?"

## 3 Katō:

とけっし

"Outta my way!" (PI 1-2)

E(f) is the abrupt command form of E( ("step ande/get out of the way").





# | Yano:

加東さんも辛いとこだよな。

"This has got to be really tough on Mr. Katō, don't you think?" (Pt.2)

#### Sound FX:

カッカッカッ ("clicking" of shoe-heels on floor)

#### Yoshida:

矢野くん、加東さんと神悪かったんじゃ ないの。

"Yano, weren't you on bad terms with Mr Kato?"

"Yano, I thought you hated Mr. Katō." (PL2)

6 is for emphasis and serves here in place of ct.

E is a contraction of E 3.5, literally meaning "place," but here having the more abstract sense of "situation." #4.5.3 = "painfol/trying situation."

 作器かった is the past form of 算器<sup>1</sup> (literally, "relationship is bad" → "be on bad terms with").

人上子を中の spoken with the intensition of a question asks, "isn't it [the case] that

## 2 Yano:

パカタレ! 何女子為りみたいなこと すってんだよ!

"You dumb foot! What are you saying things like a high school girl for"

"You durnly foot! What kind of high school crap is that?" (Pt.1-2)

バカタレ is a variation of バカ ("ideal/fool").

X みたいな Y = "Y that is like X" → 女子高生みたいなこと = "things/words that are like a high school girl."

オってん is a contraction of さっている ("is/ore saying," from よう、"say"), plus explanatory の

# 3 Yano:

係は仕事の面じゃ加東先輩の実力を認め てるんだ。

"So far as work is concerned, I respect Mr. Kato's abilities." (PL2)

#### Yoshida:

う、うん。 "R-right." (PL2)

#### Yano:

原属さんはその加東さんのプライドを傷っけてるんだぜ、

"Ms, Harashima is hurting that Mr. Katō's pride,"

"And Ms. Harashima is hurting his pride." (PL2)

渉外トップの加東さんから仕事を奪った んだからな。







"Because she stole work from Mr. Katō, who is the top man in Marketine."

"He's the top man in Commercial Services, and she took one of his clients." (PL2)

#### Yoshida:

うん。"Yeah." (PL2)

の頂じゃ (= ~の食 では) means "as relates to the facet/aspect/area of

光學 refers to one's "nemors" within a given group, it can be used independently
as a title when addressing or referring to one's seniors, or it can be attached to a
mane in place of 答為 ("Mr./Ms."), as here

述めてる is a contraction of 述めている ("recognize/appreciate/have respect for," from 述める。"recognize/acknowledge"), and A is a contraction of explanatory の

・ その無事さん implies "that Mr. Katō whom I respect "

 解しけてる is a contraction of 協つけている ("is hurting," from 傷つける、"hurt/ damage") and ん is a contraction of explanatory の

\* \* indicates that what comes before is an explanation—here, of how she has hurt Katö's prode.

# 1 Yano:

そこまでして、もしシンワ商事をとれな かったら、旅場さんはマンで逆立ちする ハメになるってことさ。

"Having gone to that length, if she is unable to land Shinwa Enterprises, it means that Ms. Harashima will actually come to the plight of standing on her head."

"If she should fail to land Shinwa Enterprises after having gone that far, Ms. Harashima really will wind up having to walk around on her hands." (PL2)

- L て is the re form of する ("do"), and そこまでして is an expression for "having gone that fai/to such lengths" when speaking of what a person has done
- & L typically works together with a conditional torm later in the sentence to give the meaning of "if" It can (though does not always) add emphasis, like "if it should just so happen that ""
- とれなかったら is a past conditional ("if") form of とれない ("cannot take/land"), negative of とれる ("can take/land"), from とる ("take/land [an account]").
- j
   ∫ , f
   † k = "do a handstand/headstand."
- すてこと is a contraction of っということ(だだです), which at the end of a sentence implies "means that "さ is a purious for emphasis that can replace / /でき in musculine speech.

# 2 Yoshida:

そんな

"Gosh." (PL2)

 そんな (fit,, "that kind of") can be used by asolf us a general exclamation of dismay or alarm.

## 3 Yano:

まあ、被安は失敗しないけどな。

"But she won't fall," (PL2)

#### Yoshida:

す、すごいなあ。

"W-wow!" (PL2)

- & to express sucprise is feminine, but it can be used by both sexes as a gentle sounding "warm-up" word that doesn't correspond to any single English expression. Some close approximations are "well/I mean/you know/that is/of course."
- 集版しない is the negative of 集版する ("fail")
- すごい means "amazing/awasome/remurkable/incredible," or when used as an exclamation, "Wow!" なあ adds emphasis.

## 4 Yoshida:

原語さんで強い人だなあ。憧れちゃうな あ。

"Ms. Harashima is so strong . . . I sure do admire her." (PL2)

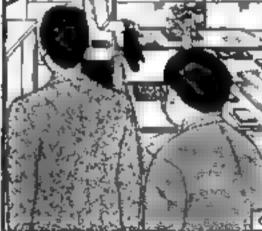
τ is a colloquial quotative form equivalent to Δ \(\times\) \(\theta\) \(\theta\) of it (lit., "as for what is called"), or in this case,













EVEN Act (fit. "as for the person called"): either expression can serve as just a fancy it ("as for").

fit is a contraction of # i T , i i the -te form of it i. I ("yearn for/long for/adore/admire/aspire in be like") plos i i , ("end/mish/put away"), which after the -te form of a verb of feeling implies those feelings rise spontaneously and are quite strong.

#### Yano:

アホ!

"Idiot!" (PL1)

7 ♣ like \*\* f means "idiot/fool/blockhead."

#### Yano:

原席さん。

"Ms. Harashima." (PL3)

## 1 Yano:

おもしろくなってきましたね。

"It's begun to get interesting, hasn't it?"
"Things are getting interesting, aren't they." (PL3)

おもしろく is the adverb form of おもしろい ("interesting/amusing/enjoyable"), and なって is the se form of なる ("become") + おもしろくなる = "become/get interesting."

Aました is the PL3 past form of くる ("come"). くる after the -te form of a verb often implies that a change of some kind has begun to occur and/or is progressing. おもしろくなってくる = "begins to get interesting."

### 2 Yano:

バシッときめて芋さいよ。乾辣してま す。

"Please nail (the account) with a forceful blow I'm rooting for you,"

"I hope you nail 'em good. I'll be rooting for you." (PL3)

#### Harashima:

困った人ねえ。

"You sure are a silly person."

"Don't be ridiculous." (Pl.2)

- \$ %T is the 4x form of \$ % & (linerally, "decide/ scitle"), which is used in sports like sums and jude to speak of successful throws, in kendő (lapanese "fencing") to speak of throwing strikes, etc.—i.e., if refers to completing a decisive move exactly as an tended, \*\*\* \*\* is an EX word for a forceful snap/ slap/whack, and & makes it an advert, so \*\*\* \*\* \* 3 % & is essentially "nail it with a forceful whack." Various other EX modifiers can be used to make the expression fit other contexts without changing the basic meaning
- h & V\* after a ste form usually makes a relatively polite request, but here it's a polite way of cheering her on.
- 危機してます as a contraction of 応援しています。
   the PL3 form of 応援している ("am/is/are supporting/rooting [forf")。 from 応援する ("support/root [forf")。
- Rock is the plain/abrupt past form of Roc ("be faced with a problem/caught in a fix"), so Rock A looks like it would mean "a person who is in a fix," but it's actually an idiomatic expression implying that the speaker is at a loss regarding how to deal with the person referred to, whether because he is making trouble, acting inept, or simply being silly.

### 3 Harashima:

数はあなたをおもしろがらせるために 仕事してるわけじゃないのよ。

"It isn't the case that I work in order to interest you, you know "

"I'm not working to make things interesting for you, you know." (PL2)



- おもしろからせる is the causative ("make/let ~") form of おもしろかる, from the adjective おもしろい ("is interesting/amusing/enjoyable"). The suffix -かる means "show aigns of being ~"; it is added to adjectives that describe how another person feels because one can only know the other person's inner feelings based on what he shows on the outside. あなんをおもしろからせるために literally means "to make you show signs of being interested/amused," which boils down to "to interest/amuse you."
- しごとしてる is a contraction of 仕事している ("am/is/are working"), from the verb 仕事する ("work")
- bif the the (= bif this is the English "it's not the case/situation that
   ," but this kind of explanatory form is used in Japanese a great deal more than in
   English.
- ending a sentence with the explanatory of plus the emphatic & is mostly fermine. Male speakers would normally say of the or Att The particle & is often used to emphasize something the speaker thinks the listener doesn't know or needs to be remanded of, so it can be like the English "you know"

#### To be continued . . .

# Pine it a spirit apparent the fall the fall of the fal

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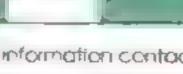
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# How to Learn Japanese

# (without moving to Japan)

by Karen Yahara

No matter how diligent, motivated, and prepared you are, studying Japanese in the US requires a certain level of ingenuity. You simply will not be getting the daily, or hourly, reinforcement that you would get if you were studying in Japan, where you can "practice" pretty much just by being alive. But this does not mean that you have no chance of becoming proficient. If you are willing to go beyond the basic textbook approach and find creative ways to reinforce your studies, you'll find that your geographic disadvantage need not be insurmountable. And while participating in a structured class at some point is probably a good idea, there's plenty that you can do on your own.

#### The Basics

The first thing to realize is that the serious study of Japanese is not a cheap proposition, and you will not go far without assembling the basic language-learning tools. A Japanese-English dictionary, English-Japanese dictionary, and kanji dictionary are essential, and should be purchased early. When choosing, be sure to consider your current ability, and avoid any dictionary that you will not be able to fully utilize; in other words, don't waste your money on the biggest dictionary you can find if it will be of no use for the first two or three years.

Once you've assembled your dictionaries, you will need a textbook to act as a base for your studies. There are interally hundreds of Japanese textbooks available these days, and it is easy to be overwhelmed when it comes time to choose. At the outset, you must decide between a text that uses romanization and one that jumps right in with the kana syllabaries. (If you plan to study Japanese long-term, you may as well master the writing system as soon as possible.) Also, some texts are geared for self-study while others are more conducive to class-room use, so choose carefully

Finally, you will probably want to get a set of tapes—preferably, tapes that go

with the textbook you have selected. Listen to them carefully and listen to them often, but realize that the language you hear is purely for consumption by non-native students of the language. When you're ready to learn the language as it's really used, consider the options below.

#### Video Language

Because you will be studying in Borke or Austin, and not in downtown Yokohama, your exposure to the language will obviously be limited to the time you spend actively studying.

One way to complement the time you spend with your text is to rent videos of Japanese television shows. If you live in or near a town with any azable Japanese population, there with most likely be a store that carries Japanese videos for rent. Ask a clerk to point you at the direction of the most insipid soap opera or evening drama that they have on the shelves. While lacking in dramatic value, these shows are excellent for the beginning language student; featuring "real" people in "everyday" sanations, they are full of practical and usable language.

When you watch, have your J-E dicbonary and a notebook at your side, and be ready to stop and repeat sections frequently. You will at times be thwarted by colloquial expressions that you can't possibly recognize, but don't be discouraged: the combination of context, familiar vocabulary, and your handy dictionary should allow you to decipher a large portion of the dialog. When you reach the point where you're able to understand a fair percentage of what is being said, start to concentrate on the characters' intonation and work on making your own spoken Japanese sound more natural.

(For more advanced students, bookson-tape are another option for improving listening comprehension and pronunciation skills.)

#### Ways Around the Kanji Wall There are as many methods for kanji mastery as there are gaijin trying to master it. The key lies in finding the method

that works best for you.

If you are a visually oriented learner, you may do best relying on innemonic devices to memorize the characters. Several creative texts, including Kanji Pict o-Graphix and Kanji Isn't That Hand, are available to provide useful examples. But if these picture/story combinations only confuse things, you may be better off following a more strict.

memorization routine. This can include a combination of flashcards, genkö vöshi and written repetition, Genkö vöshi, the graph paper-like sheets used for handwritten reports to Japan, are helpfal to that they force you to concentrate on character balance when you write.

No matter what your method, master ing kanjt means just one thing; practice Once you've memorized the first (R) to 200 characters, the best thing to do is to begin reading Japanese children's books. The grammar will be sample, the vocabulary (soited, and the script primarily karta and simple kanji. A scries like Kodonsha Nihango Folktales is especial by useful because it contains basic English translations and cultural notes.

#### A Lot Between the Covers

Japanese magazines are another surprisingly effective study tool for students at almost any Jevel, including beginners, since the majority of Japanese advertisements consist almost solety of imported words in katakana, Use the photos or illustrations in the ads as claes, and try to decipher the strange semi-fuguate words being used to self-everything from fashon to household cleaning products.

If you we already conquered a fair number of kanji, buy a magazine that focuses on a subject you're interested in (sports, fashion, photography, etc.) and use it to learn vocabulary in this field, If it's a subject you know well, you'll find that your knowledge and limited Japanese will carry you far. (Readers of Mangajin already know how useful the magazine method can be. There are also several bringual magazines, including Hiraginia Times and a new publication called Turn, that can itake magazine reading a learning experience.)

#### **Kid's Stuff**

There is a lot to be said for learning a language the way children do. Japan, a notonously study intensive country, has a multitude of kanji drillbooks and study guides available for its youngsters.

There are several excellent drillbook series, the most well-known being the one created by Kumon, the Teram school' kings. The series is broken down by grade, no you can find the level that suits your current abilities and work your way through the entire series, in the first-

grade kanp book, to give an example students are drilled on 80 characters barough a combination of quizzes, games, and writing-practice exercises. The answers appear to the back of the book, so you can check your own work

#### Making Progress?

Once you we spent some time studying on your own, you may begin to wonder where you stand. A good diagnostic tool is the Japanese Language Proficiency Test. The test, which is administered in Los Angeles. Chicago, New York, and Vancouver, covers grammar, vocabulary reading comprehension, kanji recognition, and listening comprehension.

Even if you don't want to take the test, just going through the preparation books can help you polish your skills in these areas, and also give you a good feel for your various strengths and weakness es. If you do decide to take the test, and pass level one, you are ready to enter a Japanese university! IR

Kuren Yahara (C) the owner of Sasuga Japanese Baokstore in Basjan, Mass





# **Top Ten Texts**

## Results of our language-learning survey of Japanese educators

We sent a list of almost 80 "beginning" texts and 25 "intermediate to advanced" texts to over 700 members of the Association of Teachers of Japanese (ATJ). We also posted the survey on JTIT L (Japanese Teachers and instructional Technology), an internet mailing list. We received a total of 69 replies, 64 from the mading and five from JTIT L.

We asked the Japanese educators to rank, in order of preference, the top five Japanese textbooks that they would recommend for classroom instruction and the topfive they would recommend for self-study.

As it turns out, not all respondents were happy with the survey's format. The shortcomings indicated ranged from mixing in some supplementary and reference works to failing to define the target students. In addition, a number of respondents commented that it was hard to rank so many texts when they were familiar with only a handful of those listed.

We understand the inherent limitations of such a generalized survey, but our goal was simply to help nacrow down the vast array of textbooks that confront a Japanese student when he or she walks into a bookstore, The best textbook, of course, will depend on a number of factors, such as whether the student wants to focus mainly on spoken Japanese or plunge right into grammar and kang. We have narrowed the options down to ten; coming up with the final textbook is up to you. This list and the list of attributes at the right should be a good place to start.

## The teachers speak . . .

- "Avoid anything that says. Japanese in 30 weeks, 3 months, 10 days, 3 hours, 48 minutes\* - 1! How about Japanese in 10-100 years\*—a much more realistic attitude ...
- \*\*Lufake Volume 1, Japanese for Busy People II and III are too much for some learners to swallow. They should be concise and handy as the title archestes—for busy people, they've become 400 academic."
- "Enried Higgs asks"s Current Japanese in my third-year course, and found # to be a very difficult text to use. The content of the readings is engaging and generates discussion, but the kanji are natroduced in a pedagogucally unsound factoun."
- "Young's Learn Japanese, vols. 2-4, are gend textbooks for basic grammar. presentation, but they need to be updated in their cultural explanations."
- "Micatam's Intermediate Japanese: An Integrated Course has contempo. eary reguling materials and accompanying conversation practice, but the exercises are not very useful,"
- "Jorden's [books] are ideal for Japanese purjors who are serious about. acquering the language "
- The Spoken Language. use 4) Not written in Japanese orthography, so usually instructors supplied entgs leans version and students and up using two textbooks all the time. 2): Organisms explanations are not suitable for students (or instructors either). After reading several pages three times, you still feel guittled. 3) The author's view of Japan and the Japanese way of life needs to be updated or more balanced, 4) The conversations are not for students but for business people, so tristructors need to make conversation samples and sole plays."
- This very hard to say which to obook is bost. This is the reason lians writing. ont flow
- "There is no really good text for amormodiate Japanese".
- "Some textbooks are stupid

## For Classroom Instruction

Yookoso. An Invitation to Contemporary Japanese Tosaku Y., et al., Vol. I, McGraw-Fiell.

Japanese The Spoken Language

Jorden E. & Noda M., Part I, Yale University Press.

An Introduction to Modern Japanese

Mizutani O. & Mizutani N., Japan Times. Situational Functional Japanese

Tsukuba Language Group: Vol. 1, Bonyersha

Learn Japanese

Young J. & Nakanma-Okuto K.; Vol. 1, Univ. of Hawaii.

Japanese for Busy People AJALT: Book 1, Kodansha.

> Japanese for Everyone Negara S., Japan Publication.

Beginning Japanese 1,2

Jorden E., Yale University Press.

Bunka Shokyu Nihongo I Bonjinsha; Bonjinsha.

24 Tanks for Basic Modern Japanese Morohashi, F., Vol. 1 & 2, Japan Temes.

#### Intermediate to Advanced

Japanese. The Spoken Language

Jorden E. & Noda M., Parts 2-3, Yele University

Situational Functional Japanese

Tsukuba Language Group, Vols. 2-3, Bonjinsha

Integrated Approach to Intermediate Japanese Miura A., Japan Times.

Learn Jayanese

Young J. & Nakujimi-Okano K., Vols 2-4, Univ. of Hewaii.

Japanese for Busy People

AJALT: Books 2-3, Kodansha.

Intermediate Jupanese An Integrated Course Mizitzini N., Bonjinsha.

Correct Japanese Intercultural Communication Higurashi Y : Bonjansha.

Adv. Japanese Social & Economic Issues in Japan and the US Higurashi Y., HBJ.

Integrated Spoken Japanese 1

inter-Univ. Center for Japanese Language Studies, IUCILS.

A Course in Modern Japanese

Okano K.: Vols. 2-4, University of Hawan.

illustrations	teacher's manual	warkbook	cassette tape(s)	glossary	situationa, dialogues	quizzes	exercises/drills	Kanji	hiragana/katekana	attributes of the top five in each category
•	Þ		÷	٠	*	٠	•		•	An Introduction to Modern Japanese
·							4		*	Integrated Approach to Intermediate Japanese
					-					Intermediate Japanese An Integrated Course
•	•			٠		•		·	-	Japanese for Buss People (book 1)
			•	-			-		•	Japanese for Busy People (backs 2-3)
		۰		•			۰			Japanese The Spoken Language (part 1)
				٠	á		•			Japanese The Spoken Language (parts 2-3)
				٠	÷		٠			Leven Japanese (vol. 1)
			•		+			b	•	Learn Japanese (vols. 2 4)
٠					a		4			Situational Functional Japanese (vol. 1)
·					•			•		Situational Functional Japanese (vols. 2-3)

Yookaso. An invitation to

Contemporary Japanese (vol.1)

#### Tim Not-So-Time middle

We asked respondents to check off any texts which they would recommend avoiding. The percentage of respondents giving negative marks was surprisingly low, in fact too insignificant to report for intermediate/advanced texts. Interestingly, some of the beginning texts which ranked in the top-ten recommended lists were among the top three receiving negative marks.

#### Locat favorite beginning texts\*

#### 

#### For self-study

Japanese	The St	oken t	anguage	9%
Jorden Is. &	Node M.	Part 1.	Yale bray.	Press

The Japanese Language	100,5110,5110,520	. 6%
Kirdarchi H., Tottic		

L	142778	j	<sup>l</sup> al	ann	we.	ŀ	ol.	Ī			pqanapı	6%
30	diction.	j.	80	Nieka	מלווורע	a-	Oka	mei	Ik.	Linne	of He	White

go a version of responsibility marking governor and regioning rules.

## For Self-Study

L.O.	Sen-Study
	Reginning
	Japanese for Bury People
	AJALT; Book I, Kodanstu.
9	An Introduction to Modern Japanese
~	Mizutam O. & Mizutani N.; Japan Times.
2	Japanese: The Spoken Language
9	Jorden, E. & Node, M., Part 1, Yale University Press.
14	Learn Japanese
7	Young J. & Nakajima-Okano K.; Vol. 1, Univ. of Hawan.
-	Situational Functional Japanese
v	Taukuba Language Group, Vol. 1, Bonjursha.
6	Introd to Japanese Grammar & Communication Strategies
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### Power Japanese and Dynamic Japanese

Dot GLAS HORN reviews two multimedia language-learning programs

students of all ages a new avenue in education. There have long been study-at-home courses, often involving books, recordings, and video tapes. What multimedia computing adds to this is the ability to combine test, and or and video with student interaction and monitoring, will at a relatively linex pensive price.

Power Japanese (Bay Ware, Inc., of San Maieo, Calif.) and Dynamic Japanese (DynED International of Foster City, Calif.) are two maltimedia programs which promise to seach students Japanese. The companies that created these programs are located just a few miles from each other, but their approaches to learning Japanese couldn't be further apart. Both programs have their merits, which one to choose depends on how one prefers to learn

#### Power Japanese

Power Japanese runs in Microsoft War down 1,1 and higher 1t takes the pop-up book approach to multimedia, presenting students with four books of several pages each. On each page are various activities and exercises designed to improve comprehension or retention of the lesson

being taught. For example, when Power lapanese teaches new hiragens characters, it shows students how to draw each one, then offers a spoken pronounciation.

Power Japanese focuses on bringing a student who knows no Japanese words other than "Sony" and "Toyota" to a hasse level of comprehension, in terms of traditional Japanese courses, the program covers about the same amount of material as a first quarter, college-level course. When students have completed it, they should know all the hiragana and katakana, as well as how to use Japanese particles, verb endings, and other gram matical structures in sample sentences.

Power Japanese includes a hiragana and katakana permanship workbook, a teamer's dictionary, and flashcards—all of which belp extend the processor. Also included is a biragana/katakana word processor, along with a special customer service feature few softwar, programs of fert when students have completed then tessons in Power Japanese, they are invited to use the kana editor to write Japanese letters to BuyWare, to which the company promises to reply to Japanese Another token of BayWare's consider atom for their customers as a bi-weekly

sent to registered us ers to ensure they get to read some Japanese on a regular basis

bilingual postcard

Half the program is dedicated to teach ing the Japanese

hiragana and katakana ayllabanes. These lessons consist of animated drawings of each character, which students are encouraged to practice in the enclosed workbook. Prominciation examples are also available for each character. After each new line of characters has been memorized. Power Japanese reinforces these lessons with drifts and quizzes Throughout the program are messages of encouragement and explanation, helping students to understand what they are also and why

The second half of the Power Japanese program is dedicated to grammar vocabulary, and cultural considerations. The main drawback of this section is that it does not offer the attident enough opportunities to hear spoken Japanese. There are immediatogs throughout the program, but they are shorter and more scarce than they should be. While the program helps students tackle the besies of Japanese, it does not give them an ear for the language

#### Dynamic Japanese

Dynamic Japanese is available for DOS, Windows, and Mac platforms. As mentioned above it takes a very different approach from Power Japanese. Most toportabily, this program presents the student with spoken Japanese from square one. At any time, students may choose to repeat the last Japanese phrase, say it written in Japanese, or even hear its English equivalent, although the program is primarily a spoken Japanese environing.

Though Dynamic Japanese includes no practice booklets and a minimal study guide, assimation and colorful pictures are provided to supplement the Japanese pluzies and dialogs. Twelve lessons on two CD ROMs introduce students to various people and situations. Along the way, the program asks questions based on the corrept dialog. This feature helps students maintain attention, and ensures.



that they don't get too far ahead of themselves.

Where Power Japanese spends much of its time teaching Japanese kana. Dynamic Japanese focuses on the spoken language—but it does provide on-line glossanes for students to study kena at their own pace. In terms of traditional Japanese courses, Dynamic Japanese covers the oral and grammatical portions of first-quarter introductory Japanese, and makes some progress into the next course.

This Japanese armersion makes Dynamic Japanese more difficult in the beginning, but more fulfalling by the end, since by the time students complete the program, they should be used to hearing and understanding Japanese. Listening to the language as it is spoken is probably the single most important aspect of learning to speak it effectively.

Dynamic Japanese also interjects various written phrases throughout its lessons, which give students a chance to gain some reading skills, but the program does not give the detailed explanations of grammar and structure that Power Japanese does. Still, there are two exercise modules that offer very good practice at dealing with written Japanese. The first at called "fill iru." In it, students select the proper words (unitally nowns, verbs, and particles) to complete sentences. The second exercise is dictation, in which is phrase as spoken and students must choose Japanese words to assemble that sentence. While these drills help botster understanding of written Japanese, they never depart from their base in the spoken language.

#### Recommendation

Power Japanese and Dynamic Japanese are both good programs for getting a start of Japanese. Neither, of course, in a complete solution to learning the tanguage. I prefer Dynamic Japanese for its immersion approach, which I believe will carry students further in the long run. But more important is what the student wishes to fearn. These students interested in concentrating on hiragana, katakana, and have granings will enjoy Power Japanese. These who prefer to learn the spoken language will have success with Dynamic Japanese. And those with the time money, and determination might just want to text both.

Douglas Horn is a freelance writer fiving in Sciatte. His first movel, Moves, has just been published by Royal Erreworks Press

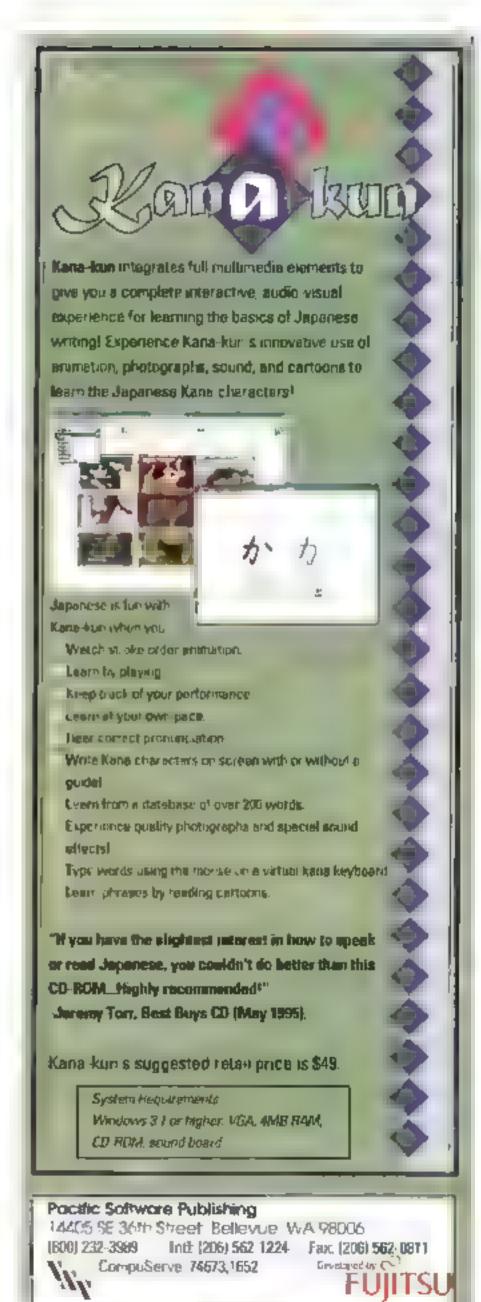
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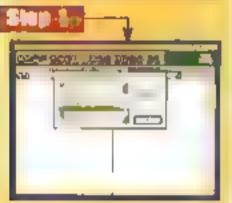
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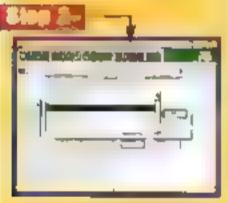
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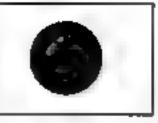


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Rokogoka Tatehenen Lianah

Our taiyaku selection is excerpted from a ratago story called "The Wallet" (紙人れ, kunutre) as performed by famed rakago artist Tatekawa Daushi

Rakugo (high) is a form of comedic storytelling in which the performer, or rakugoka (high), sits alone before his audience on a zabuton cushion, usually dressed in kimono, with only a folding fan and a small towel to use as props. The stones told are taken from a limited repertory created centuries ago, so the plot and even the punchline are often already known to the audience. What matters most, therefore, is the rakugoka's performance—his facial expressions, his sound effects, his comic timing, and, taost importantly, his rapport with the audience

Danshi's exceptional abilities in all of these areas have made him the most popular misugosu performing in Japan today. He got his start in 1952, at age 16, studying under the famous rakugoka Yanagiya Kosan V. As his talents ripewed and his fame grew, he was eventually awarded the stage name. Tatekawa Danshi V (his real name is Matsuoka Katsuyoshi). The talented rakugoka went on from there to become a common figure on stage and screen. In 1971, he parlayed his fame

# "The Wallet"

performed by Tatekawa Danshi translated by Ian MacDougall

into a political career, bolding a seat in the Diet for seven years (an experience echoed by one of his former students, cornedian Yokoyama Knock, who was recently elected Governor of Osaka).

Danshi's independent spirit and outspoker manner have also won him some repute. In 1983, he parted ways with the powerful Rakugo Association, of which he was a former director, to set up his own school of rakugo. He continues to teach there and at various other schools today, training future stars of Japanese comedy.

#### The story so far:

The following excerpt of "The Wallet" is reprinted from a newly released English-subtitled video called Danshi! In performance, Danshi provides the voices of all the characters, including himself as narrator in typical rakugoka fashion, he delivers the dialog at lightning fast speed, creating a tension that builds and builds until it is finally released with the punchline, known as the "drop" (the raku in rakugo means "drop")

"The Wallet" is a classic tale of adultery, involving a somewhat neglectful husband, his strong willed wife, and their young friend. Shinkichi, who is writing a book under the husband's guidance and meanwhile rother guiltily sleeping with his wife.

Shrakichi shows up at the couple's house one night while the husband is out of town, having received a letter from the wife begging him to come over while the coast is clear. Upon arrival, he expresses remorse over the betrayal of his mentor and a deep fear of discovery, but the wife brushes aside his concerns and serves him an aphrodisiacal meal of raw eggs and steamed cel

One thing leads to another, until, mid-seduction, the busband energectedly arrives home. The wife quickly goes to distract him white the maid ushers a panicked and bewildered Shinkichi out the back way. Our selection picks up with Shinkichi trying to get his bearings after having just escaped the house.

#### About the translation:

For the sake of language learning, Mangajan usually uses fairly literal translations of Japanese, sometimes at the expense of smooth-sounding English. This time, however, we felt it was more important to capture the spirit of the original than to try to match words and phrases. Below is lan MacDougall's translation of "The Waltet," excepted from the book that accompanies the aforementioned video. It is a loose translation—indeed, it sometimes goes off on its own tangents—but we believe it does an excellent job of maintaining the style of the original spoken performance

#### Toiyaku

Shinkichi

"What a relief"

I knew that was going to happen. I

told her it would!

1 told her!

And she gets mad

anyway, it's finished.

She won't want to try that again

now

Yeah, the Gods were with me tonight.

Anyway, it had to end sometime. Sneaking out the back way

Good thing the maid was there to show the out

Got my sandals, got the right clothes

tobacco box

Wallet

Huh? Oh, no!

Lieft my wallet back there!

I forgot that wallet!

I left it by the damn futon!

The wallet her husband gave mc1

And her letter's still in it!

The one enviting me over!

称与こ 「うーん、よかったよ

ね、だから、だからこういうことがあるからよそうって後、さったんだ、

それをおったんだよ

なのに、おかみさんあんなこと、「って

だけどもう、もう人まりたよ

もうおかみさんもね。これ、ぎょていわないと思うよーあー、よかっ

た、よかった、ねっ

うん、人が助けてくれた あー。そうだよ

いつまでも続いて良くなるわけはないんだ。うん

何こうへすっと続ける。

気が利いてら、ねっ、女中さんが何してくれたんだ、うん

ちゃんと下駄ね、服き物洗達っておえしね、うん

えー、タバコ人れあるしな

故口は私

any and

いけねえ! 紙入れ忘れた、あそころ

しまった。しまった、しまった、弱ったな

あの振入れ、 ああ、枕皮だ えっ?

あれ、あそこの世界にもらった個人れだり

**もん中におかみさんの手紙が入ってんた** 

今時到 悪が帰って来ないから前まり! 果いって強いてある

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#### Talyaku

I'm dead.

As soon as he reads if

I'll run away.

CII run all meint.

That'll take me clear out of Japan.

Yeah, but on the other hand ...,

it'd be a waste if I ran and he never read the letter

They'll say Where's Shankucht these days?"

"I don't know, and that's where it'll stop.

Tomorrow I'll go check things out. If he says. You bastard!....

I'll say 'sorry!' and run like hell.

That's the best thing.

I'll apologize . . .

admit I was wrong

then run. That's best

But still not good.

Maybe I should go home and sleep."

Dunshi He tosses around, has word dreams,

wakes up-

Shinkichi: "Oh, I can'i sleep.

How did I get in this mess?"

Character Language Resources

あー、もうダメだ

武まれたらもうおしまし あ 、もうタメイ

あー、逃げよう、とにかく逃げよう

映中駆けよう

暖中外ければ、ことによったら日本から離れるかもしれねえから

15

うん、たけとな

だけしょつか てんえのん、いなくなってもしょうがんえたろうな

「新さり中、ためいねえけしょう!すの?

たあ なりませんねえ。なん、それ きゃかり

まもしろくねえな 別日イ ごくみようかな

とにかく、礼でみて、尚ですで、しての野郎!。すべばれたり

『すみません』 言って進げちゃようかな

その方がいいや

すみませんってことは開発してたってことを向こうに しんだかげ

まか ナナいっするいって、

に一、連げる事は非常にいい事だ

さんましょくないけどね

ああ、うちに対し、もほいれるかねスト

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な人で「人な事になっちゃた」



#### Taiyaku

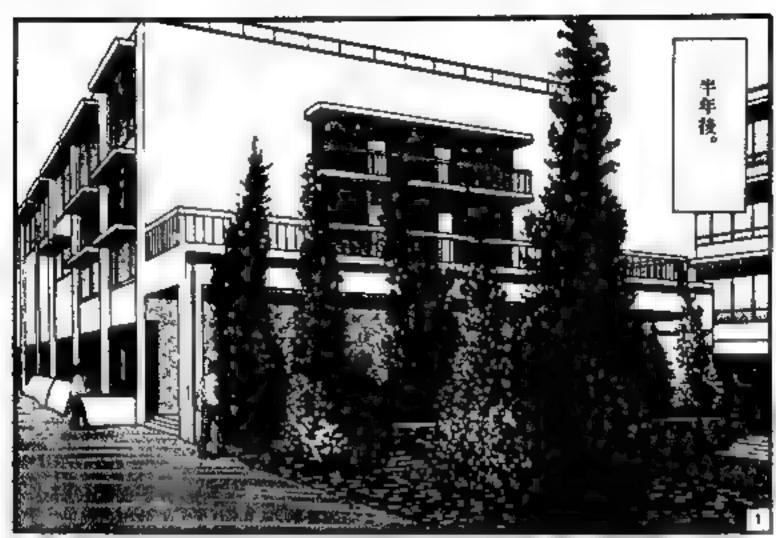
		< .	424K 2 45
Danshi.	He gets up at dawn and rushes out.	談志:	穏等として、表が使けると、ボッと素び消してな、
	He wanders around		あっち行ったり、こっち行ったりして、
	. he comes to the house, goer away		しまいに家の前行ったり来たり、行った上来たりしてやがって
	and comes back ,	压撼	「育まぐるしい野郎だな、本当に。誰だい、えーっ?
Husband:	"Who is that guy? He's making me	. rapy	新古じゃねえか、 雑だと思った。行ったり来たりして。
	dizzy!		
	It's Shinkichi! What are you doing		お一、お一、おい、よかったらこっち来い。ちょいとこっち。
	out there?	新产	[おはまうございます]
	Come in, why don't you? Come on	i iš	(ito, bitt),
	IIL"		ちょいとこっち。横ろ歯めな。横ろ木戸閉めろ
Shmkichi;	"Good morning,"	\$ 1	「ヤブ・レトリ」
Husband:	"Morning.	1 旅	
	Come on in. Bar the door behind	1 (0)	
	you"		何言ってやんの。
Shinkichi	"No!"		こっち、こっち来い。 こっち来なよ。この野郎!! 「すみません。「度としませんから物弁して」
Husband.	"What do you mean, 'no'?		こっち来なよ。この野郎!」
	What are you talking about?	30.	「すみません。「度としませんから物弁して」
	Come on up.	t Ais	「当たり前じゃないか、まったく。
	Come on, stupid! What's wrong with	+ 73lb	4
	you?"		持って来る。持って来るって、
Shinkichi.	"I'm sorry. I won't do it again."	.,	[ 毎飛び助] のた、持って来ねえじゃねえか]
Husband:	"I hope not!	新广·	
	I've been waiting!	- # C	「本をどうしたの? 本を…。続きがおもしろくなるって楽しみに
	You haven't brought your next chap-		してたんだよ」
	ter"	84	「あっ、本ね、うん。
Shinkichi:	"What?"	46.0	
Husband:	"Your book! I'm waiting for your	4	あー、まかった上
,	next chapter!**	16.86	「何がよかったんだ、バカヤロー。
Shinkichi	"Oh, my book .		よくねえ、こんちくしょう。
	Good!"		約束は何でもおんなじだよ。なあ。
Husband:	"What do you mean?		<b>遊来ねえくらいの約束しちゃいけねえ、うん。</b>
	It's not good,		えー、まあ。いいや、こっち楽い、こっち楽い。
	You promised me it'd be done by		どうしたい、おい? えーっ? 何かあったのか?
	now		Z1
	A deal's a deal!		えっ?例かあったんだろ?」
	Anyway, come on in. Come on.	- \$0 j −	「ありません?」
	What's the matter with you?	上那:	「野郎、かぶり(頭)瑕に、えーっ、今度は横に振って。
	Did something happen 94		ウソだよ、うーん。優でれえならすぐ分かる。 若いモンの頭見て、何があったかくれえ分かんなくて人勢人は従えや
Shinkichi.	"Did it?"		着いモンの頭見て、何があったかくれま分かんなくて人勢人は使えや
Husband:	"Don't pretend with me, my lad.		しなえ、ああ
	I know when something's wrong.		当ててみようか、えーっ?
	All you have to do with young		うん、ボかなんか飲んで、、福は飲めねえか、あんまり。そうじゃ
	people is look at their faces.		
	Let me guess	1	ねえ、うん。
	You don't drank much; it's not alco-	ľ	えー、特打はやらねえか?
	hol		ケンカか何かして。
	Is it gambling?		あと何かあんのか? あと残って…。残ってんのこれじゃねえか、う
	Did you have a fight with someone?	l l	No.
	The only thing left is your love life.		女子うん。いい、若いうもだ、そうるの当たり前だ。
	Woman trouble? I'm sure you're		WI TAND A.A. WALLEY AND THE CONTROL OF THE CONTROL
	popular with them.		おまえなんぞ、シャレが解るし、こざっぱりしててな、男っぷりも悪
	You're handsome, and you dress	L	くわえから、うん、
	well	1	『色・月』であんまり長くしねえ方がいいよ、うん。
	Don't stay too long with one, though,	1	

#### Taiyaku

でっ? 何かあったのか? So, what happened? 何なんだい、えーっ。 What is it? Tell me." 話してみろよ。』 Shinkichi "You don't mend?" 「迷していいですか?」 新走。 Husband: "How would I know if I hadn't 「瞳かなきゃ分からわえからよ、えっ? 何なんだい?」 日拠: heard?\*\* 新音 [divid Shinkichi: "Yes **「『はい』」じゃねえよ、えー?** Husband: "What do you mean? その、女と何かあったんだろ?」 Have you got a problem with some woman?" Table **数语:** "Yes." Shinkichi 「で、その女、どんな女だ 日那: Husband: "What kind of woman? どっかの芸者に惚れられるわけわえな、おめえがな。 A geisha wouldn't fall in love with うーん、するってえと水商党の女中...、そうじゃねえ? うん、堅気の様っ子。えっ? A maid in some brothel? No? 所希特とうってのなら、なんなら仲人ぐらい買ってやったっていい A nice girl? If that's the ease, I'll be the go-よ、おい。 でもよ、何があったか知らわえが、いけわえのが一つあるよ。 between. One thing you've got to make sure いいかい。人の女房に手出すな、いいか?なっ? you never do, though 添えっこねえんだから、うん。 Keep away from married women. 『人の女房と枯れ木の枝は登りつめたら先がねえ』ってまったく You just get hart. だ、おい。 Don't climb on dry branches or mar-人の女房?えーっ、「ある女か? ried women. What? She's married? She's got a よしな、よしなよ。それはよした方がいい。 bushend? 何で? どうしたんだい? That's not good. さいなよ。 So what happened? **ぎえって、この野郎**。 Tell me! えーっ、言いに来て、おわないんじゃ俺がおもしろくねえじゃねえ Well? What? Don't keep me in suspense! Are you in trouble?" 何か引っかかる。何だよ」 Shinkicht. "Well ... there's this man who's been 「実は、、、あの、、、色々お世語になってる川雅がいて、 very good to me. そのおかみさんにも世話になっちゃったんです」 And his wafe's been good to me, too." 自那: 「うーん、よくあるやつだな。 Husband: "Happens all the time. 分かるよ、うん。 いつ頃?」 When did it start?" 新り:「主年なんですよ。で、前が降った時にありましてね。 Shinkechu "Last year. One day when it was rain-夕方なんですけどね。 Late afternoon. その望しにまたあって、その头は、タセと枝と「腹...] Then the next day, and twice the next, 日尾、「いや、数はどうでもいい、そんなもの。 and then . おめえはそのしくじったもとは....] "That's fine. You don't have to count. Husband: 「おかみさんが、その、丘那が帰って来ないから今晩泊まりに来 How did the trouble start?" いって、手紙をくれたんですよ。あたし、イヤだっつったんです "Her husband was away, so she said I Shinkichi: よ。そういうことするとしまいにこう、顔に、こう、こう値ってナ could stay the rught. I said I didn't want to, and that I から wanted it to stop . . . ナニへころ入ってっちゃったら、ナニになっちゃったら、 . then she said something and I said ナニにナニしたらいいか、 something ... ナーだってことになる。 and this led to that . . . だからあたしはナ . | and that to this 「何だか器が分からねえな。どう、どう。」 and now this." 印那 "I don't think I'm following you." Husband:

#### Talyaku

新岩: **『そういうことはよくないといったんですけども、** "I said we shouldn't be doing Shinkehi: な、ナニにナニしちゃうってんですよ。」 「浪花筒のけいこみたいなこと言ってんな、この」 And all of a sudden we were doing it" 新吉. 「で、そうなっちゃったんですよ」 "This, that, this, that . . . don't Husband: 鱼豚 [うーん、ま、しょうがねえ] you know any nouns?" 新考、 「そ、そ、その最中に直路が帰ってきちゃった! Shinkichi: "And now this!" 间那: 「エ っ?バカ! Husbande "Well, that's the way it goes." バカだな、こんちくしょう。 Shink ichi. "Then right in the middle, her husband came home." 人のかみさんとおいしいことしようってなら、 Husband: "What?! You idiot! 馬囲に気を強うとか、機能に事を済ませろ。バカヤロー、えーっ?」 You damn fool! うーん、いい心持ちで温もってるからそんなことになる。 If you're having it off with で、旦邪に見つかったのか?」 someone's wife 斯吉: 「見ましたか?」 , , you've got to strike fast and 「なんだ、それ、「見ましたか?」ってのは」 其亦: stay alert! 新吉: 「うまく、裏から迷がしてくれて…」 You can't stop to cuddle in the futon. HÆ: 「よかった」 Did he see you?" 新書: 「よくない。 "Did he?" Shinkichi: そこへ報義れるれて来ちゃった。それも世帯にもらった観入れなんです "What do you mean, 'did he'?" Husband: "I got out the back way." Shinkichi: その個人れの中におかみさんの手紙が入っているんです。今晩日那帰し "Good." Husband<sup>a</sup> て来ないから前まりに来いって 긠 Shankichi; "No. bad. バカだな、この野郎は、どこまで、おまえは...。 I left the wallet you gave me. With her letter in it saying he'd わかしいんじゃねえか? お芋りしゃねえぞ。そんなもの能んで懐に入れ be away overnight." ておく奴…。蔽って捨てろ。バカだな。 Husband: "How stupid can you get! 千般を入れて、それを撤まれたのか?」 You read those and tear them up! 斯尔. 「読みましたか?」 They're not good-lock charms, 「また始まりやがった、この野倒。 you know So did he read the letter?" 俺がおまえに聞いて…」 "Did he?" Shinkich 『読んだか終まないか、もし止まれたらとうするか、あたしそれが気に "Don't start that again! Husbands なって夕べ寝てなくて、...! I want to know . . . " 軍事: 「うーん、この…。しょうのねえ野麻だ。おい、おっかあ、ちょっと来 "I couldn't sleep last right won-Shinkich... い、楽いや。うーん、いや、新書の野郎、若いからしょうがねえって首 dering if he had or not," や、それっきりだけどね、どっかのかみさんと出来上がったらしいんだ "There's no hope for you, is there Husbanda 2. 360 . . . honey, come here! それで、事主が帰って来ねえから、どうのこうので、誰もってるところ This young fool Shrikichi's gone and gotten mixed up with a morried woman. 何だ、夢生が帰って来ちゃったってんだ、うん。 She asked him over when her 抱食らって逃げたのはいいんだけども、 紙入れそこに忘れちゃってな。それが俺がやった紙入れで、そこにかみ husband was away ... but then the man came home, さんの手根が入ってるってんだ。 so Shinkichi had to ruti. **全晩泊まりに来いの、とうのこうの、読まれたらとうなるかって、真っ** But he left that wallet I gave him, with her letter in al. 着になってダベ森でねえってんだ、おい。 Now he can't sleep because he's おめえも小言言わなきゃダメだよ。」 afraid the man's read it. 女房: What do you think he should do?" Wife: "Shin-san 聞いたよ、今、うん、聞きました。 . . . Shin-san't I heard the whole thing. (continued on page 101)





### 人間交差点 Ningen Kōsaten



矢島正雄 広兼憲史

Yajima Masao, Story

· Hirokane Kenshi, Art

Although Kinu adored her only child, Ichijō's memories of her are largely negative. Her unconventional behavior was a constant source of embarrassment for him, and he gradually came to despise her. As an adult he still can't understand why a bandsome man like his father married such an outspoken, ugly woman.



Years later, Ichijō has become a professor and his father something of a wanderer. During one of his father's rare visits home, Ichijō ventures to ask why he marned Kinu: "As I see it, you must have been after Mom's money." His father denies this, pointing out that she was a mere servant when he met her, and insisting that it was love at first sight. But Ichijō is convinced his father is lying, and continues to wonder about the truth.

At the beginning of the story, a young man watches with his father as buildozers destroy the compound of the religious movement his late mother, Kinu, had founded. The young man, Ichijō Yutaka, could have succeeded his mother as the sect's leader, but chose not to. The sect's philosophy centered on the idea of forgetting one's troubles by laughing, which the cynical length left to be ludicrous.

| Narration: 半年後

Hantoshi-go half yen later Six months later

go after a time word means "[that much] later"

2

P.A. お呼びにし 中にあります。
O-yohidashi mishiagemasu.
(bon.)-cuting out/paging say/inform
"Paging."

条 教授、一条 教授、解急 の お花活 が はいってます ので、 hehyō kyōju, kehjō kyōju, kmkyō no o-demia ga haitiemasu node, (rame) professor (rame) professor argent (that rs) (bon.) phone call (siky) have received because/st "Professor kehyō Professor kehyō, you have an urgent phone call, so "

教務課 まで おこし下さい。
kvāmu-ko made okoshi kudosot
instructional affacts section to please come
"please come to the main office."

"Paging Professor Ichijō, Paging <u>Professor Ichijō</u>. You have an urgent phone call. Please come to the main office." (PL4)

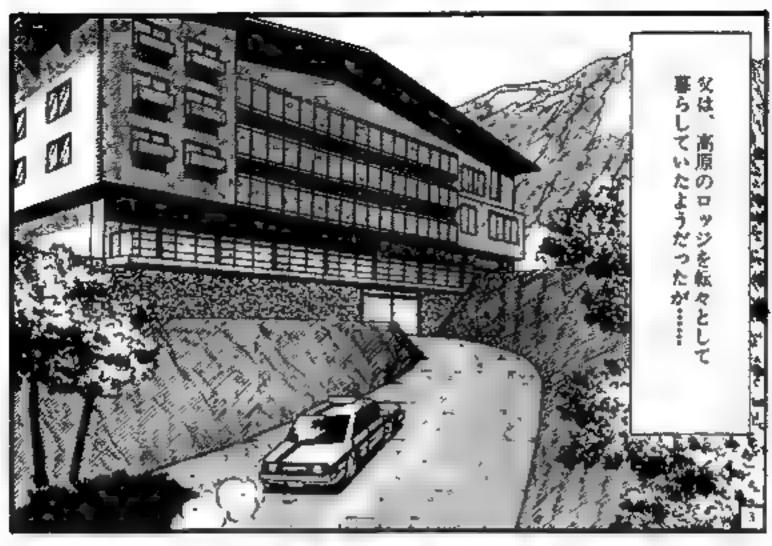
o-vobidashi māshiapemāsu is a standard, polițe formula for beginning a page over a public address system. O- is
houceitic, vobidashi comes from vobu ("call/summon") and dasii ("pul/get/bring out"), and the combinution is a
noun meaning "page/paging " Moshiapemasu is from the PL4 humble verb moshiageru ("say/state/inform").

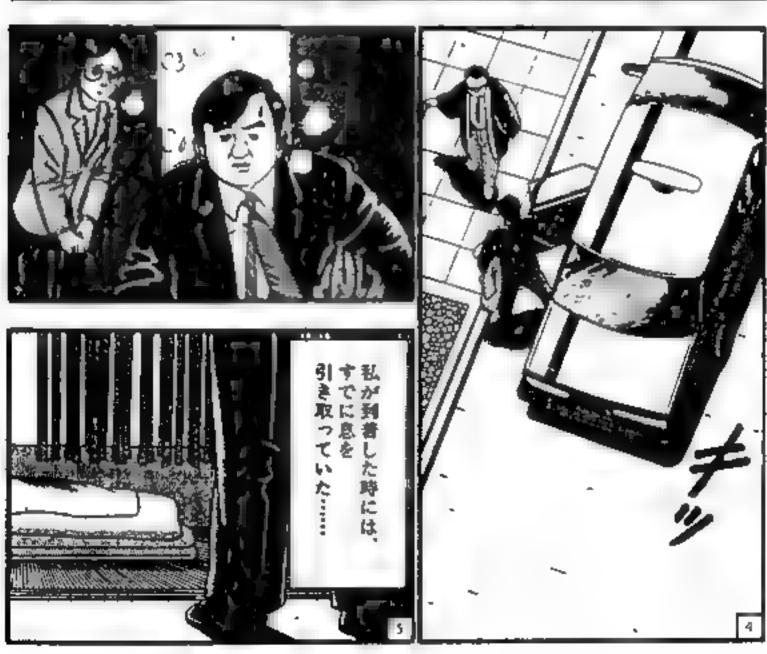
kyōju after a name is equivalent to "Professor [name]."

kinkvii is a noun meaning "emergency," and no makes it a modifier.

- denue can refer either to the telephone itself or to a telephone call. The honorific or is fairly standard in paging situations, since polite language would normally be used (though informal pages are also possible in certain contexts)
- heatternasu is a contraction of haute image, the PL3 form of haute iru, from hairu ("enterloome in/go m").
   Hearu is one of those verbs for which the securi form means "has "rather than "is sing," so derive gatherite image means "a phone call has come in."
- the kvömu-ko handles the registrar's functions as well as other routine paperwork and is typically the "main
  office" students and teachers deal with on a day-to-day basis.

okoshi kudasar is a PL4 honorific request that can mean either "please come" or "please go."





3 暮らしていた ようだった が 転々として Narration: は 高原 yō datta Chichi wa kurashite ita kôgen no roin tenten to shite 0 in seconed but/and father as for highlands offin lodges (obj.) moving from place to place was living It seemed my father had been spending his time moving about from one hightand lodge to an- chich is the word used to refer to one's own father when speaking to someone outside the family rogg is a katakana rendering of the English word "lodge." tenten describes movement from one residence job, school, etc., to mother, often with a feeling of haphazardness. It can act as an adverb with or without the following to. The word can modify various words that imply: movement, but its most common appearance is probably in the more generic tenten (to) surviscen here (shite) is the -ie form of surn, "do"). kurashire ito as the past form of kurashite ara ("is living"), from kurasa, which means "live" in the sense of passing time or getting by from one day to the next - "was spending his time." yō datta is the past form of yō da, "seems/appears [to be the case] that ~." go basically marks the preceding as background information that helps explain what follows: this means it. typically becomes "but" or "and" in English, but in some cases English doesn't really require a corresponding word. Here, the Japanese sentence continues to the next narration box, and this part of the sentence is providing the background we need in order to understand why John failed to reach his father's side before he died. 4 Sound FX (sound of brakes as car comes to a halt) kil represents a sharp, very brief metallic scraping sound. Kil and the longer kit are standard FX words for cars. braking to a halt. 5 到着した すでに 息を引き取っていた。 Narration: 🛝 ila o hikitotte ita. watashi ga töchaku shita toki ni wa. sude-ni time at as for already had breathed his last I/me (subj.) arrived When I arrived, he had already breathed his last. Dehalts is a noun for "arrival," and töckolu shito is the plant/abrupt past form of the verb töckolu suru, "arrive" wideshi ya tëcholo: shita is a complete thought/sentonce ("il acrived") moditying toki ("time/time when"). Ni makes it "at the time I arrived," and we marks this phrase as the topic of the centence. hikutotte ita is from hikutorii ("vothdraw"); thi o hikutorii is an idiomatic expression equivalent to "breathe.

one's last."



6 Narration: だった 安らかな Yasuraka na kao dana. peaceful/calm face W23 He looked peaceful. (PL2) yasuraka refers to a state of "peace/tranquility/calm/rest," and na makes it a modifier: "peaceful/calm" 7 Staff: これ を お父上

から お預かり 致しております。 Kore o o-chichnie kara o-azukari itashite orimasu. this (obj.) (hon.)-father from (hon.)-keeping/holding amfis/are doing

"Your father left this with us." (PLA)

 chickure is a formal word for "Jone's own) father" that has a somewhat exchang feeling. With the honorific prefix  $a_1$ , it can be used as a politic way of referring to another person's father.

 o-azukari dashite orimasu is a very polite form of azukatte irit, which essentially means the person has received something in trust and continues to hold it in his possession, from anikara ("receive in trust/receive custody of/he entrusted with").

 dashite is the ste form of mass, a PLA humble equivalent of surv ("do"), and o-applications is a more polite. equivalent of a capitars suria, the already very politic PLA humble form of azukaru.

orimasu is the polite form of one, a PLA humble equivalent of iris, so stashite orimasu = shite iris ("am/is/are doing," from suru). In this case, it ashite orimosu is serving as part of the PLA humble verb for aniskaru. In ascending order of politeness, we get azukane iru 💌 azukane imasu 🐡 o-azukari shite imasu 🗈 o-uzukari shite. orimasu 🤏 o-aadam itashde orimatu.

8 On Enyelope:

免损 lchuó. Yutaka-dono (surname) (given name) (him.) Mr. khijo kutaka

 -dono is a written title of respect/politeness more honoralic than sant-sama ("Mr /Ms."); it is commonly used in the salutation of a letter as well as after the addressee's name on the envelope, usually in a business or ceremomal context. Of the three forms of address, soon is the most colleginal, and most bleely to be used in conversation, -same is commonly used in correspondence, but when spoken, other in convensation or as part of an announcement, is considered extremely polite, *-dono* is very forms, and honorific, and is used only in writing (inrnodern Japanese).

#### etters

(continued from page 16)

of proficiency does not need Mangajin? DAVID HETHERINGTON Austin, Tex.

I think [the English-in-ballooms format] is extremely helpful to people like me who do not have an extensive kanji vocabulary.

The new format allows me to read the manga without any temptation for my eye to catch the English translation. In your other format, where all three are together (kanji, kana, and English), it was much more difficult to achieve this. Now, I can read a whole series without seeing the English at all. Then, I can review the translation you provide to see how close my understanding matches the feeling of your translation.

RONALD GUEST University Park, Tex.

I am trying to learn to read Japanese fluently, i.e., trying to read the straight onginal Japanese manga, and failing

back to the romaji and the English explanation only when I get stuck. The (English-in-balloons) format completely breaks up this rhythm. Also, with the original Japanese replaced by English, the manga no longer has the flavor of the original, which is very distracting, JAY DEARTEN Tokyo

Reading the dialog in its original Japanese format is great practice, and trying to translate it in my mind before reading the Mangajin translation is a lot of fun. But this [English-in-balloons] format doesn't allow me to do this, and what's worse, the English translation in the dialog bubbles is totally different from what I expected an Japanese,

CHRIS WORTHINGTON Rohnert Park, Calif.

Do I detect an ansidious trend toward "dumbing down" the magazine in search of more readers? There is just a finite

number of people out there who would ever be interested in this magazine anyway, it's accessible enough as it is. JOHN OVERTON

Sausainto, Calif.

The flow of the English in the balloons is often unnatural, since the balloons were designed for Japanese writing. WALTER BROCK New York, N.Y.

Horrible, horrible, horrible. PETER HENDRIKS Madison, Wis.

Well, we're beginning to detect some thing of a trend here OK, no more En glish in the balloons, but the experimentation will continue. The manga Kono Hito ni Kakero will continue to be presented in the romay-free format used in No. 48 and in this issue We look forward to hearing your comments





9 ではなかった。 Narration: 🛠 下紙 しよれば、 私 3B 0 严供 Chichi no tegami ni yoreba, watashi wa Kinu no kodomo de wa nakatta. chaid father is letter according to I/me as for (name) 's According to my father's letter, I was not kinn's child. (PL2) Sign: 你本行 Matsumete valu Densha (place name) hound for electric train. Train for Matsumoto m: yereba is a conditional "if/when" form of m: year, from yoru ("be based/lounded (on)"), so fiterally means "if [my conclusion] is based/lounded on - " \* "based on/according to de wa natutta is the past form of de wa na: ("is not," often contracted to ja nai), negative of da ("is/are"). Matsumoto is one of the principal cities in Nagano Prefecture, in the middle of the Japan Alps. the surfax suda, from ata/mata ("go"), is added to place names when designating where a bus, trum, plane, etc., is going: "~ bound." densha can refer to any train that runs on electrical power, from street trains to commuter and long distance the sign is intended to be read from right to left, a common practice on signs until mid-century. 10 本当の 父親 であり、 Narration: 似ていない 父親 honto no chichieva de art, Nute mai chichioya ga father (subj.) true/real factive r 産んだ 女 ではなかった のだ。 onna de wa nakona no da. nite iru hahaoya ga HICKEL COM punda ø. 10 gave birth woman WHY HOL (explan.) mother (subj.) Vine The inther I didn't resemble turned out to be my real father, while the mother I did resemble turned out not to be the woman who gave birth to me. (PL2) nate tru = "resembles," and rate that is its negative. The verb's plain, non-past form is naza, but since resemblance is a constrainty state, the verb is almost always used in its te are form. chickness is literally "father parent". The word can be used like this to refer to one's own father when. speaking to persons outside the family, or for referring to "the father" in a more neutral sense. The correspending word for "mother" is haboria. The expressions the hierarm and haboria-m ("latter-resembling" and "mother resembling" or is the stem of nord sucrease the likelihood that chickeya and hahanya will be used when speaking of resemblances. honte is a result for "truth," and adding no makes it a modifier "true/real." Honte no chickoya = "real/biological fother." de arriss a combining form of de ars, a more literary/formal equivalent of da/desa ("is/are"). made is the plant/abrupt past form of some ("give birth"), o mades the person given birth. Watushi o unida is a complete thought/sentence ("Jahe] gave both to me") modifying owns ("woman"). the explanatory or do here expresses the sense that he has discovered a new "explanation" and come to a new understanding, with the feeling of "to my surprise, it turned out to be that ...." 111 Narration: 手紙 が キまれる 倒産し、 によると、 44 Teganu ni yesu to wate thi go umareru tengo, chichieva no kawha 940 silson she. necessing to livre (subj.) was born toround the time. Inthet 's co./business as fire went bankrupt-and According to the letter, my father's business failed around the time I was born, and . . . to after a non-past verb can make a conditional "it/when" meaning, so m you to is estentially similar to m. yoreba above auncireru = "be born", watasłu go amareru is a complete thought/sentence ("] am/was born" - the tense is determined at the end of the nextence) modifying zengo. zeage is written with kang meaning "before" and "after" to make a noun that refers to "a time shortly before or after " Umarera zenge = "shortly before or after [I] was born" → "around the time I was born." Mean shi is a continuing form of Mean sum ("go bank upt/fad"), again, verb tense is determined at the end of the sentence (next panel): 4 "went bankrupt/failed and 15 どこか へ 去っていった と いう。 を 斉んだ Narration: 私 女 IJ, 置いて watashi o unda cenna wa, watashi o 61 dokeka satte itta COLLEGE 10 to gave birth woman as for livine (obj.) leaving behind somewhere to departed (quote) sury the woman who had given birth to me disappeared somewhere, leaving me behind. (PL2) oftens the steform of oka ("set/leave [in a place]"); when used with the ("po") it means "leave behind." satte is the -re-form of sam ("depart/go (way"), and are is the plant/abrupt past form of tkn ("go"). In some. contexts sary can mean "come away," but using the stricture pattern makes it clear that "go away" is intended. go an indicates that he is quoting or paraphrasing what he read in the letter. The pattern - nu yoru to - to in is quite common when quoting or paraphrising. The source of the quote is stated before *ni yora to*, and the content of the quote follows, with the final to at acting somewhat like a close-quote mark.







\*私の

mry

"watashi na hahaaya"

母親"

が

go

だった.

datta.

13

Narration: その 時、

下女

として 倒いていた

gejo to shite hataraite ita no-

that time mand/servant as two working one (subj.)





16 経済的標 Narration: それ から 大変な 時期 だった 数华面 らしい。 Sore kara stinen-kan wa ketzai teki ni mo taihen na piki datia that fiven several years as for economically toolalso difficult time/period was apparently/it seems It seems the next several years were pretty difficult for them economically as well. (PL2) で それ を のりこえていった。 しかし 낪 tt. 削るい warai de sore o Shikeishi haha wa. akomi but however mether as for bright-cheerful smile-laugh with that (obj.) But my mother surmounted all of that with a cheerful smale. But my mother smiled cheerfu<u>lly through</u> it all. (PL2) sore kara is hierally "from that," meaning "from that time [forward]," and staten-kan means "period of several. years," so *sore kora nimen-kan* = "the next several years." tashen refers to a "serious/difficult/terrible," situation and adding na makes it serve as an adjective. rashu umplies an element of inference or indirect knowledge: "apparently/it seems/) guess." warm is the noun form of warm, which can mean either "smile" or "bugh" depending on the context. Akarm warm = "bright/cheerful smule." noriknete is the selform of northwere ("ride out/surmount"), and itte is the the plain/abrupt past form of the ("go").  $R_{ij}$  after the 4e form of a verb often number the auton involves an extended process. 17 Narration: 163 私拭する ための行動が、 母鞭 o fussheku suru tame na kodo ka, hahaaya Kinu anguish/slastress (obj.) wipe away purpose for action (?) another (name) as for 彼女自身の キャラクター 変えていった。 kyatakuti karte áta. kanojo jishin no o. character/personality (obj.) gradually changed/altered Was it an action for the purpose of wiping away her distress?— Mother Kinn gradually changed her own personality Perhaps as a way of purging her anguish, my mother Kinu began assuming a new personality, (Pl.2) 申るさ 無四 の 人間 から 信望 集める よう になり、 その 作られた e atsoneru w Sone tudurareta akaru-sa ga, Muld no nuigen kara thinho that made apportunitheestalness (subj.) surroundings of people from confidence (obj.) gather/draw so that became-and The cheer she affected inspired confidence in those around her, and . . . 気がついたで、いつのましか 40 にまつりあげらむていた のだこ 教制的 ni massiriageraretesta nodo so iu. ki ga isuitara, - itsu na ma ni kakyöso tekt Semzen. when realized before realized religious founder-type existence liquite as was reveredevalted (explain) (quote) say the next thing they knew, she was being venerated as the founder of a new religious sect. (PL2) placing a yes or no question at the beginning of a statement is a way of conjecturing an explanation for the situation. described; "Was it perhaps (that) > ?" - "Perhaps > " kanoya = "her," and jushin no - "(one's) own," so kanojo jushin no = "her own." koete is the -te form of koere ("aher/change"), and itto code again implies the action is a gradual or extended process. isukgrareta is the past form of coalacterers ("be made"), passive of tackura ("make"). As a modifier it means "made up/artificial/put on." akaru-sa is a noun formed from akarui ("bright/cheerfu!") → "cheerfulness." shinbit = "popular confidence" - i.e. the trust and respect a person impires in or draws from those around him or her Shinho e atsumers = "gather confidence" → "inspute confidence." yō or norms a continuing form of your name, "get/become so that " Alsumera you ware = "become so that [11]. guithers/draws." to go tsectora is a past conditional form of ki go statu ("realize/become aware of/notice"), and itsuno maini ko (fit , "in. the space of when?") is an expression meaning "while (they) were not aware/hefore [they] knew." The two expressions work ingerher to imply the change had already taken place when they reasized what was happening matsurargerarde ita is from mutsuragerarery, the passive form of matsuragery "place on a pedestal/exalt." 18 Narrotion しついての は まったく なかった。 作みの行閥 PL IS kajutsu wa mattaku Unu no hahaoya - ni tsiiite no regarding/about, written description/account as for completely didn't exist There wasn't any description at all of my birth mother My father had written absolutely nothing about my birth mother. (PL2) を 感じなかった の その必要性 Chichl wa sono husuya sei o kanjinakatta 17(7 fether as for of that necessity (obj.) didn't feel (explan.) probably L suppose he felt no need to do so. (PL2) 似てくる くらい、 Narration。何故なら 顔つき まで 17. made because I/me as for facial features/expressions as far as/even begin resembling extent きぬ の 影響 を 受けて 育っていた から だ。 huborya Kunn no eskyō o takete sodatte tia kara da. mother (name) of influence (obj.) received-and grew-up because is After all, I grew up so completely under the influence of my mother Kinn that I even started to look like her. (PL2)







- . unit no hahaoya is literally "mother of buthing" . "buth mother."
- mattalu fotkowed by a negative means "not at all", since nakana is the past of nat ("not exist"), mattaku nakatta =
  "did not exist at all" -> "there wasn't any at all."
- kanjunakatra is the post form of kanjuna, negative of kanjura ("feel").
- naze nara (or naze naraba) signals that the speaker or writer is about to ofter an explanation of what he has just
  said. As in this case, it's usually echoed at the end of the clause or sentence with kara, node, or another explanatory
  form. It's used mostly in written Japanese, and sounds a little stiff in coalogual speech.
- kaotsuki basically refers to "facial appearance," meaning either one's features or one's expression, depending on
  context. Made, usually equivalent to "up totas far as," here is more like "even." Nite is the ite form of nitu ("resemble"), and know after the ite form of a verb can imply the action is beginning to occur. Knowsiki made nite know
  "even [my] face begins to resemble [hers]."
- kuras here indicates a degree or extent, the pattern ~ kuras ~ ean imply, either figuratively or literally, that the extent of what follows was enough to result in the preceding "so ~ that ~ "
- ukete is the -te form of ukeru ("receive"), so eikvo o takete literally means "having received influence", this phrase serves as a modifier for sodone tip ("had grown up"), from sodons ("grow up").

Narration; ()

f) の 独立語 が 少し 対象に対象に ような気がした。 Haha no möyoburi ga sukosh rika dekita vā na la ga shita. mother 's dominecring/forceful wirmin-manner (obj.) a little was able to indenstand felt like I felt like I could understand her domineering manner a little better. (PL2)

- mojo, wraten with kauji meaning "fici ce" and "woman," refers to women capable of overpowering men both in
  physical strength and strength of will, and the suffix -bion means "way/style/manner." The combination refers to a
  woman's "domineering/overbearing manner."
- relat debute is the past form of relative debute, the potential ("can/be able to") form of riket man ("understand/grasp").
   With potential verbs, go marks the direct object.
- ye no ke go shita is the past form of ye no ki go suru, un expression for "it feels/seems as if

20 Narration

を 食えなければ、生きていけなかった kaenakereba, Seiko ikite ikeniikatta made michig 0.0 that place/there as far as herself (obj.) If did not change could not go on averag いう ものが、 今、 初めて わかった。 meno gu, ima, hajimete THUMAN 800 411 pein (quine) say/kulled thing (subj.) now for first time understood

For the first time I understood the pain of the mother who could not go on hving without changing herself to that extent.

Note the first time I understood the pain of the receiver who could not have endured had the not ex-

For the first time I understood the pain of the woman who could not have endured had she not so drastically altered her personality. (PL2)

- soke made ("iterally, "as far as there") is an expression meaning "that further imich/to that extent/ic that extreme "
- knemakerebo is a conditional "if" form of knemia negative of knerii ("changefalter").
- thus is the six form of these ("five"), and thenahatta is the past form of thenat ("cannot po"), the negative potential form of the ("go"); thite thenat = "cannot go on living."
- soke made phun e knenakerebo dare denakatta is a complete thought/sentence ("[she] could not go on living if she
  did not change herself that much") modifying hahanya ("mother")
- to in mone is literarly "a thing called " or "what's called "," but here it inevely adds a kind of light emphasis.
- wakatta is the plain/abrupt past form of wakaru ("come to know/understand").

21

かいか、大事なのは 陽気に生きること だ ぞ!!

h ka, dayi na no tea yoki ni ikini kato da go!
good/OK (?) important (noru) is for cheerfully live thing is (empt.)

\*\*OK, now, the important thing is to live cheerfully!\*\* (PL2)

を1事 くも 飲みせず くったくなく キュより

を「事 { も 飲みせず くったくなく ゆきまり Narugoto ru mo shiichaku sezu, kuttaku naku ikiya) trythag to also without being utuched without wornes/concerns live "Re attached to nothing and live a carefree life!" (PL2)

- n ka is literally "is at OK?." but it's used when beginning admonitions or instructions, like "All right now, listen up!"
- dary = "important," and dary not no no = "as for what is important"

Mother

Mother

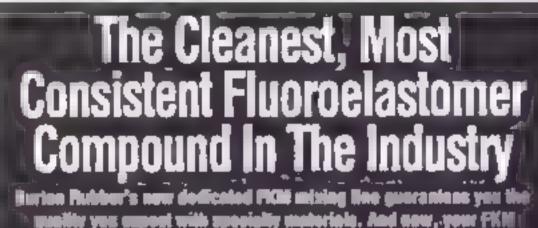
笑え! 私 と 一緒に 笑え。ワッハッハッハッ Warae! Watashi to ussha ni warae. Wahhahhahhah laugh lime with topether laugh (laughing) "Laugh! Laugh with me! Wa hah hah hah!" (PL2)

- zo is a rough, masculine particle for emphasis that female speakers normally use only in very informal situations or when speaking to themselves. Kima's use reflects her forceful personality
- nantgoto ni mo in an affarmative sentence means "in/to/on everything"; in a negative sentence it means "not in/to/on anything" " "in/to/on nothing."
- shūchaku (or shuyaku) seru is equivalent to shūchaku shunai de a negative -te form of shūchaku suru ("be/become attached to [worldly things]")
   "without being attached to."
- kuttaku = "wornes/troubles/cares," and nuku means "without having" (it's the adverb form of nai. "not have").
- ikeyo is a plant command forto of ikine ("leve"); it feels a little more authoritarian than the other plant command form, ikero.
- warae is the abrupt command form of waraw ("laugh").



22	Narration:	彼女 は いつも、自分自身 に 言い置かせていた の ではないか、 Kanojo wa itsomo, fibun jishin nt
	•	jibun and jishin both refer to "oneself", the combination is like "one's own self" → "her own self" in marks the target of the action ukikasete ita, past form of ukikasete iru, from tikikaseru, which implies speaking to someone to admonish her or to instruct/persuade her to do something, no is the explanatory no, and no de wa not ka is a way of speculating about the truth of a situation: "isn't it perhaps that "?" or simply, "perhaps "."
23	Nagration	父 は、生前、母親 きぬ と 私 が すべて 似ている と言っていた。  Chiche wa, seizen hahooya Kinu to wanasha go subete nite iru to itte ita.  futher as for during this) bifetime mother (name) and line (sub), all/in every respect resembled (quote) was saying My father used to say that Mother Kinu and I were alike in every way "  My father used to say that I was just like my mother Kinu, (PL2)
	Sound FX:	The proof (sound of train)
		seizen means "during [the person's] lifetime", this sets the time frame of the verb, tite Ita ("was saying/said," from iti, "tay"). Seizen tite ita = "said during his hifetime" => "used to say "  X to 'y get rate tru = "X and Y resemble one another" compare this with X wa/get Y ni nite Iru = "X resembles Y " subete essentially means "oll/everything," but as an adverb it becomes "completely/in every respect," the quotative so marks hishariya Kinu to watashi ga substraite and ("Mother Kinu and I resembled one mother in all respects") as the content of what Ichijō's father used to say
24	Narration:	その 域 が 砂に 保しかった。 Sono sao go myō m urestukana that lie (subj.) urangelyteunously oude [me] hoppy In an odd sort of way, his lie made me happy. (PL2)
		areshikatia is the plant/abrupt past form of the adjective areshii ("happy/glast/joyful"); ~ go areshii, where the source of cause of the happiness is stated before go, can be like the English " ~ makes me happy "





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(continued from page 83)

You're such a child!

If she's the kind of woman that wants to fool around with a young man like you when her husband's away

I would think that she's probably not that stupid.

Third what would happen if her husband found out!

If it were me. I'd send the man out the buck.

wait to open the front door, and take a look around.

If I found a wallet with a letter in it, I'd hide

Then I'd give it back to you later

That's what I'd do.

You don't need to worry.

does he, darling?"

Husband:

"Huh?

Oh, yeah, yeah

You're right.

Even if he read the letter

a man who'd lose his wife to a fool like

Shinkichi

would be too stupid to understand it."

おまえさん、うぶだな。

いえ、これあたしの語よ。あたしの考えだけど、その相手のおか みさんてのは、小子の信号におまえさんみたいな着い男を引き入

れて、おいしいことをしよっしてそういう女な人だろ?

そんなところにあたし、彼かりかないと思うかなあ

ねえ、。私合わせすりゃ大事なんだよね。

だからあたしは裏から進がして、すぐ開けないんだな

きっとそのおかみさんは時をかせいで、辺り見渡して...そこに 統入社、「广手統。

終まれりゃ人事たと思いや、自分でちゃ んと懐へしまっておく と思うのよ

後でしてそ っとれさんじ控すよ、あたしゃ

そうとうな

心能ないと思うよ。

福克、田馬。

日郎: メえっり

うん、うん、うん、うん、

うん、うん、うーん。うん、その通りだ、おめえ。

たとえて紙を流まれたって、てめえのかかあ取られちゃうような マヌケな好態には、

そこまで気がつかねえだろう 🧠 🐯

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We're waiting to hear from you!



# BASIC JAPANESE through comics

### Lesson 49 • Another good word: yoshi

Yoshi is good—literally. But you normally wouldn't use yoshi to say "That is good"; you would use it or you instead. Yoshi is the classical Japanese form of ii/yoi, but it's used differently in modern Japanese—usually as an exclamation, in which case its meaning is either essentially the same as yoroshii ("good/satisfactory") or similar to the English "All right!"

Say you're sitting on the couch watching reruns of Laverne & Shirley, avoiding the sinkful of dirty dishes that have been piling up all week, and you get a sudden urge to be responsible. This is the perfect chance for you to say yoshi! Turn off the TV, sit up straight, and say, "Yoshi! Yaru zo!" ("All right! I'm going to do it!").

Saying yashi when you are about to start an action is one of the most common uses, but it can also be used in the middle of an action or at the end. Our first three examples below illustrate these basic situations, and the following pages show some other contexts in which this good little word can be quite useful. (For more on n/yor, see Basic Japanese in Mangajin No. 12.)

#### Beginning of action

Kyū and Gorō got lost in the mountains while skiing in the open country and then became trapped in a snowstorm. After an anxious night spent bivouscked in a snow shelter worrying about freezing to death, they awaken to clear skies and warm sunshing.



O Tomisawa Chinatsu I Katrushika Q, Shogakukan

Kyū: よし、行く ぞ、ゴロー。ついて来い!!

Frashi, thu zo, Gorō, Tstate ko!!
good/OK wdi go (emph.) (name) come following
"All right, Gorō, let's go! Follow me!"
(PL2)

Gorő: (11/10!)

Haill

155

"OK!" (PL3)

- to is a rough, masculine particle for emphasis.
   truite ker is the abrupt command form of traite kurse, which means "follow" from the point of view of the person being followed.
- Yoshi is often used when preparing to begin an action or at the moment one actually begins it.

#### Satisfactory progress

Kakegawa High School's freshman soccer team is playing against the sophomore team. Their strategy was to score a goal early on, and they have just succeeded in doing so.



C Oshima Taukasa / Shoot!, Kodansha

Your can be used to express one's satisfaction with the way something is progressing. Nitta: オレ連 の 先例 だ! 「年 から 1点 とった。
Ore-tachs no sensei da! Nusen kara itten sotta.
Une-(plural) 's first lead is sophomores from 1 point took/scored
"We got the first lead! We've taken a point from the
sophomores!"
"We're on the board first! We've scored a goal on
the sophomores!" (PL2)

Nitta: \$\dagger{1}\$, \$\sum \mathcal{O} \overline{\pi}\$ \overline{\pi}\$

Yishi, kono mama good/OK continung this way
"All right! Now we just have to keep it up . . ." (PL2)

- ore is a rough, masculine word for "I/me," and adding the suffix -toefs makes it pharal: "we/us."
- · pensei refers to getting the first lead in a game
- numer is literally "second year," here meaning "sophomores/ the sophomore team."
- aorar is the past form of som, which usually means "take," but when speaking of points in a contest means "score"
- mana means "as is Amchanged," so kone mana = "unchanged from this" \* "continuing in this same manner"

#### End of action

Goro was helping a princess escape from a herd of goats. Kyū decided to help the goats after he realized they were messengers sent by the princess's father, the king, to bring her back home. Kyū and the goats have finally caught up with Goro and the princess.



KyB. まし、 そこ まで だ、ゴロー。
Youhi, suito mode da, Gorō.
OK/all right, there/that place to far its in (nume)
"All right, that's as far as you go, Gorō!"
"All right, hold it right there, Gorō!" (PL2)

Go<u>rő</u>: たさん! *Kyd-san!* (name-bon.) "**Kyū!**" (PL3)

solto = "that place," and made means "up to/as far as,"
 so solo mode da means "it is as far as that place [that you go]."

Yould is riften used to signal the end of an activity or event, with the feeling of "All right, that's it/That's enough/That'll be att/Stop!"

#### When giving a command to begin

All Shota has to do for his team to win the bowling tournament is hit one of the two pins left standing—but he's the worst bowler on the team and has been throwing gutter-balls throughout the entire match.



Tabatake: ようし、行けっ、正太あ!! 特別 の 成果 を 見せてやれ!!
Yōshi, ike! Shōtā!! Tokhan no srika o musete yare!!
OK/all right go (name) intensive training of fruits (obj.) show them
"All right! Go do it, Shōta! Show them the fruits of your intensive training!"
"All right! Go do it, Shōta! Show them what you've learned in all those practices!" (PL2)

Shōta: 7 L J Eshi! OKsill nght "OK!" (PL2)

the is the abrupt command form of the ("go").

 final vowels often get tengthened when cheering or rooting—hence the long final vowel in Shôta.

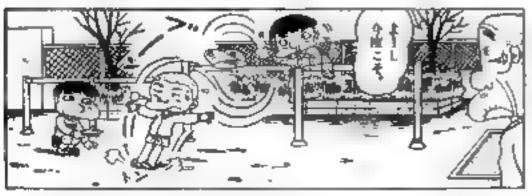
misete is the -te form of misers ("show"), and yare is the abrupt command form
of wars, which after the -te form of a verb implies doing the action for or to
someone else (in this case the latter) -> "show them."

suchi! is a yould that has been reduced to little more than a sharp hise.

You'd can be used when giving someone a command to do or begin something—especially something that is difficult or important. It carries a dramatic mance, similar to "OK!! Let's go!! All right!" When the context makes it clear, yashi by itself can be a starting signal.

#### When determined to do it (1)

The neighborhood boys are trying to out do one another by seeing who can swing faithest from a horizontal bar. This boy is determined to set a new record.



© Sagan Ryöhej / Yüyake no Uta, Shogakukan

Boy I=L, 全校 二千。
Yasta kando kano,
good/OK this time (emph.)
"All right, this time [I'll beat the record]
for sure!"
"OK now, this time I'm really gonna

"OK now, this time I'm really <u>g</u>onra do it!" (PL2)

Sound FX: 7-2
Bin
(effect of hurling off the bar and flying through the aur)

Sound FX. 1->
Ton
(sound of landing)

You've or yeste is often used when mustering one's mental or physical strength to meet a challenge. Especially when the first vowel is lengthened, it expresses a strong determination to succeed,

#### When determined to do it (2)

Yawara has decided to take some time off from judo practice and reacquaint herself with her kitchen. She has just finished reading about a fancy new recipe and is getting ready to start.



Urusawa Naoki I Yawarat, Shogakukan

Yawara: よーし、おいしい 料理 作る ouskii ryöri tuukuru zoll Yoshi. good/OK tasty/good dish will make (empl.)
"All right! I'm going to make something really good!" (PL2)

- Profit refers to a "prepared food dish." O, to mark this as the direct object of isukuru ("make/prepare"), has been omitted.
- zo is a rough/masculine particle for emphasis that female speakers normally use only in very informal situations or when speaking to themselves.
- in this case the emphasis in English falls more naturally on "good/tasty" than on the action itself, but the feeling expressed is still determination.

#### Success!

Sasaki is making a run for the goal with the ball and has just made his way past a defensive player



Oshima Taukasa / Shoot!. Kodansha.

まし、 抜いたあ。 Sasaki: Yordu, Muttō good/OK outran/went past "AD right! I got by bim!" (Pl 2)

Other boy わっ Wa! (exclam.) "Trew !"

> multa is the past form of make ("pass/ outrun/go past," or since the other person here is a defender, "get by").

Youhi can be like an exclamatory "All right!" when successfully completing an action.

#### At an opportune moment

Yawara is about to call a boy she likes at her school. He is very popular, and it has taken her a long time to get up her nerve.



@ Urusawa Naoki / Yawaraf Shogokukun

Yawara: まし、今かチャンスだわ!!

Yoshi, ima ga chansu da wa!!
good/OK now (ubj.) chance us (fem. celluq.)

"Ok! Now's my chance!" (PL2)

- charms is a ketakena rendering of the English "chance".
- we is a fernenne particle used in colloquial speech, it adds light emphasis

Youki to often used when remarking that the right moment has arrived. In some cases, this would lead immedutely to action; in others, the time frame may be broad enough that the action will come sometime later

#### When making a decision

Shima Kōsaku has gotten himself into a pickle. The woman with whom he is having an affair has been leaking classified information to a rival company. Revealing the situation to his boss may damage his career and put his marriage at risk, so he decides to resolve the situation himself.



Hirokane Kenshi / Kachi Shinga Kosaka, Kadanshi

*Yoshi* is often used when the speaker has just arrived at a decision. The decision may involve an action to be done immediately or at a later time

# Shima J.L. 23 Gotb. Yeshi, ko nationa. OK/all right this way di/when becomes

prike de kata a trakera za!!

twa strength withthy will sente (emph.)
"All right, then, if it comes to this, I will settle things by my own strength alone."
"All right then, if that's the way it is, I'll just have to take care of things myself?" (PL2)

- ko natura is a conditional ("if/when") form
  of ko natu ("become like this"), but its idimatic meaning is often closer to "because it
  comes to this/because this is the situation.
  It typically implies that the speaker has his
  hack to the will and must take decisive or
  drustic action.
- Into e trakers is an expression for "settle/ take care of/deal with [a problem]" or "finish/bring to a close to job, project, etc.)."

#### Basic-Japanese

#### To express understanding

While stationed overseas in New York City, Shima Kosaku has gotten involved in yet another affair, this time a love triangle. During a visit to Niagara Falls with his lover, Arlene, and her long-standing boyfriend, Bob, Shima shouts out his love for Arlene across the water, forcing Bob to do the same in order not to be outdone.



C Hirokane Kenshi / Kechő Shima Kittaka, Kudansha

Bob: よし、わかった! じゃ Yeshi, wakatta! Ja ore no ban Ok/fine understand now then I/me % turn ore no ban da. "OK, I understand! Now at's my turn," "Oh, I see what I'm up against. Now it's my turn!" (PL2)

- wakana is the plain abrupt past form of wakaru ("come to... know/understand\*). Here it implies that Bob recognizes the challenge presented by Shima, regarding the degree of his uwn love for Artene, and knows what he must do-i.e., shout out how much he loves her too.
- ye is a contraction of dr we = "in that case/then/now then."
- ban = "turn," and one no ban = "my turn."

health often occurs with wakersa when one understands a situation and what the situation requires. In many cases it implies that one is assenting to a request or command; here it implies readiness to respond to a challenge

#### A variation

Matsumoto is at a disco with a young woman who has been acting rather reserved. Finally she lets her guard down and asks him to dance.



© Yajina & Hirokane / Nungen Adanten, Shogakukan

Matsuracto: よっしゃし hossha! Ok/all right "All right [let's go]!" "All right!" (PL2)

> this use seems to be a cross between. a straightforward "ell right," meaning he accepts her invitation to dance, and a yould to mark the beganning of an action.

Yossho is a spurited, energetic variation of yoshi. Another variation that occurs quite commonly is Zshr.





## More on pronouns

Translation Editor Wayne Lammers

Coming right on the heels of what I wrote last time about the sparing use of personal pronouns in Japanese, the Ningen Kösaten episode in this issue made me wonder at first if I would have to eat my words. When Ichijō, as narrator, starts paraphrasing the letter his father left behind (p. 90), matashi ("I/me") starts popping up all over the place; and although people generally avoid using kanojo ("she/her") and kare ("he/him") to refer to their parents, we see Ichijō use kanojo for exactly that purpose, it seems foir to say though, that these are the kind of exceptions that prove the rule: they are in essence forced by the context.

I wrote that the avoidance of personal pronouns comes partly from a general avoidance of stating a subject or object that is already understood, and partly from preferring to use nomes or titles instead of pronouns when a subject or object must undeed be specified. As I also noted, though, the latter option does not exist for the first person except in special cases, so if the context requires that a first person subject be stated in order to prevent ambiguity, then there is often no choice but to use a pronoun; watushi, bolu, ore, and their variations. Sometimes phun ("oneself") can be used in stead, but since phun can mean "be/himself" or "she/berself" (see panel to the right) as well as "l/myself," it typically does little to erase ambiguity. To see why each increash is necessary in fehilio's narration, all you need to do is try removing it; you will find in each case that the subject or object is rendered ambiguous or completely lost.





Narcation: Tegand at yoru to majashi ga umarera sengo chichi no kaishi wa tasan shi

Tisan shi is the stem of tosan sum ("go bankrupt."), here acting as a continuing form, bke "go bankrupt and "Without watashi it would almost sound like lebajo is saying, "My father's company went bankrupt around the time he was born, and . . ." (p. 90)

Narration. wateshi o unda onna wa watashi o inte dokoka e seite itta to iu

Unda is the past form of amus ("give birth"). Watushi is an exsential part of the phrase that identifies lichyō's birth mother here. (p. 90) Ichijō is forced to specify "I/me" as often as he does because the account he is giving involves four different people, and he has to keep distinguishing clearly among them. It doesn't help that the two women involved can both legitimately be called "mother," requiring that they be differentiated by other means, such as the descriptive phrases wateshi o undo oma ("the woman who gave birth to me") to refer to his biological mother and "watashi no hahaoya" ("my mother") in quotes to refer to the woman he had always known as his mother. (Incidentally, the use of a descriptive phrase is another way in which pronouns are avoided—though this cannot really be considered such a case.)



Narranon: Sono toks pejo to shite hataraite ita no ga "watashi na hahawwa" datta. Kanojo wa watashi o marude jihin no kodomo no vii ni podatete kureta sii da

It may be that ichijō uses *kampjo* ("khe") in this case because he's momenturily thinking of Kanu more as miled than mother. Johan here means "horself," and no is possessive, so johan no = "her own," (p. 92)

When we consider how many times lichijo refers to the woman he had known as his mother, the remarkable thing becomes not that he calls her kanoja but that he does so only three times (the first panels on p. 92, p. 94, and p. 98). For the most part, he avoids using kanojo by referring to Kunu unstead as kono haha ("this mother"), hahaoya Kimu ("Mother King"—as in English, one does not normally refer to one's own mother by her given name, with or without a preceding title, but here he must distinguish her from his other mother), and then simply haha ("mother") once it is clear which woman he is speaking of. We translated several. of these with pronouns, and could have done so with all but one or two, because by this point in the parrative the other woman has dropped almost completely out of the picture. For the same reason, Ichajō could theoretically have used kanogo without ambiguity, but he does not. In the final analysis, then, this episode shows us once again how Japanese speakers tend to avoid using pronouns, preferring to use name, titles, or descriptions instead. 📳

## =:vocabulary summary

	From Reg	ggie, p. 31	おみやげ 新鮮な空れ	omitage	souvenir/present fresh au
現われる	arawareru	appear/emerge/turn up	世論調佐	toron chōsa	opinion poll
ボス	bosu	boss		From Ai ga He	oshu., , p. 56
達う	chigau_	different/wrong	6.50		-
大リーカー	dairtigā	major leaguer	統も	chtjima v	shrink (v.)
代理人	datrinin	agent/representative	はさみ	hasams	SC (SSOPS
フロント	furonto	front office	流行る	havorn	be popular/become a fad
不振	fushin	stagnation /slump	へそだし	heso-dashi	here midriff
ピゲ	hipe	mustache/beard	光る。	hikari	radiate/shine
引っ張る	hipparu	pail (i )	キッド	ktovědo	key word(s)
春東	honrai	normally toriginally	人人人	ninki	populanty/vogue
依頼する	ital sutu	request (v )	リュック	ryukku	rucksack/backpack
た感	jodan	Joke (n.)	北京	rvūkā	popularity/fad/vogue
条件	joken	conditions/terms	3GK	xentuku	laundry
1分	Jubun	plenty	94女する	shippai suru	fail/make a mistake/goof up
解毒 4 卷	karko suru	dismiss/release (from employ)	透ける	sukern	be transparent/see-through
<b>確信</b>	kekushin	conviction/belief		From Ningen N	Cosaten, p. 84
製造量でき	kanchigai	misunderstanding/wrong idea			
診測する	kansha suru	be grateful	明るい	akarut	bright/chcertul
<b>数额</b>	kelyaku	Contract (A.)	飲かる	azukaru	be entrusted with/keep
植利	kenri	right/authority	ilizaria.	denna	phone/phone call
<b>沙</b> 意	ketsut	decision	とか	dokoka	somewhere
金剛	kingaku	monetary amount	16 10	eikva	influence (n )
奇陵	kar do	next/new	上京	8010	maidservant
交涉	kőshő	negotiation	育い国かせる	Akikaseru	instruct/admonish
日ヒケー	kuchthige	mustache	息	tkt	breath
整ちす	kuratu	hve (v.)	自我	pratsu	suicide
அவர	k veka	permission/approval	A f	pissin	real/hological child
秋点	kvudon	ball team	衰える	kaera	alter/change
<b>价价</b>	meirei	order/command (n.)	性深する	kaidaku suru	assent/consent readily
持ちかける	mochikakeru	approach (i-)	かつき	kantsuki	facial features/expressions
同こう	mukō	other side	「種語的に	ketzai-tekt ni	economically
作体	пепра	annual salary	30	Linkvä	emergency
仰びる	nabiru	stretch/become stretched	杂原	kögen	highlands
<b>か</b>	nozomu	wish/hope for	\ \ ? \ \	kuttaku	wornes/troubles/cares
<b>19</b> 144	reigai	ексеріка	教授	kvôju	professor
理构	reva	reason/cause/grounds	砂り	ettimee eta	strangely/currously
<b>成</b> 網	setseki	grades/record/performance	<b>有事</b>	nangelo	anything
1 1.61.40	skinjtrarenal	unhelievable	「低み	narami	anguish/distress
种子	shinshi	gentleman	低ている。	nite tru	resemble
副助する 剃る	shōmet xuru	prove/certafy/demonstrate	のりこえる	norikaeru	nde out/surmount
整像する	SOFM	shave (v.)	理解する ロッジ	rikai suru	understand grasp
全て	SÖZÖ SIIFN	imagine/envision	手る	POJÍL	fodge (n.)
3 (1)	subete	all amountiarely	支え	5070	depart so away
数1後	sugu el sülitsu-no	ammediately several days later	・	surae shiisul	support/grop (n )
数回収	sujitsu-go suteki na	wonderful/divine	た 作でる	sodatera	despan/disappointment rear/raise/norture
ところで	tokoro-de	by the way	すでし	sude ne	already
とにかく	tonikaka	at any rate	数年間	siinen-kon	several years
ついて行く	tsuite iku	follow/accompany	人変な	taihen na	difficult
地區	tsйуаки	interpreter	· 1 概	tegami	letter/note
適用する	เรมิงอี รน <b>ะ</b> ย	pass/be effective	到着する	töchaku suru	arrive
打つ	130 FC 3010	hat/bat	保護する	tökun sutu	go bankrupt/farl
分かる	wakaru	know/understand	2611	tsurai	hard-painful/trying
			生みの行覧	umi no hahaoya	
Fr	om American	Comes, p. 52	养む	10711	give birth
调子	chōshi	condition	終しい	ureshii	happy/glad/joyful
配達する	hartatsu suru	deliver/distribute	養らかな	vasuraka na	peace fol/calm
評価	hyoka	evaluation	陽気	vokt	cheerfulness/gazery
	-7	soaked/flooded	前後	zengo	Bround the time

The Vocabulary Summary is taken from material appearing in this issue of Mangajin. It is not always possible to give the complete range of meanings for a word in this limited space, so our "definitions" are based on the image of the word in a particular story

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"Wha,wheat!?"

Businessman 2: Tanoshimi ni shiteta terebibangumi ga kyanseru ni natta dakeda. "It's just that the TV program

he was looking forward to got cancelled."

EMILENEU.

FX: GAAAN

(an FX word indicating shock or realization)

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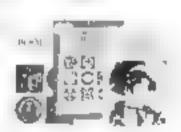
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Molickly Cand A. White card with red print surrounding black and grey mouse. With the greeting "Kinga Shinner." Mouse has small, he' wither on it. Space for your own message or signature at the polition. Size approx. 5 + x 4. Package of ten postcards. \$5.00, subscriber price \$4.50.

Japanese text appearing on Holiday Card A.

ng to the the term of the term

Holiday Card B: White card with black print centered around a red block. Contens the greeting "Kings Shinner" in tergo pint on thoright with a large catigraphy "Ne" in the center (and a time mouse at sched to the or issuar). The traditional data appears or the tell. Space for your own message or signature at the botton. Size approx. 5:— x 4". Package of ten postcards. **85-00, subscriber price \$4.50**.

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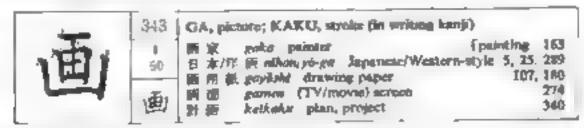
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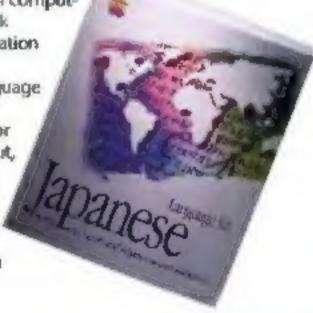
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